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ON PUBLIC EXHIBITION FROM THURSDAY, FEBRUARY TWENTY-FIFTH
[WEEK DAYS 9-6 P.M.—SUNDAY 2-5 P.M.]

THE ART COLLECTIONS
OF THE LATE
VISCOUNT LEVERHULME

[PARTS SIX & SEVEN]

ORIGINAL DRAWINGS
PRINTS & WATER COLORS

TO BE SOLD BY ORDER OF THE EXECUTORS
AT UNRESERVED PUBLIC SALE
TUESDAY, WEDNESDAY, THURSDAY EVENINGS
MARCH SECOND, THIRD, FOURTH
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
MITCHELL KENNERLEY [PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1926

LEVERHULME ART BRINGS \$16,227 MORE

Water Colors, Drawings and
Prints Swell Total to
\$1,216,133.

\$1,150 FOR A CRUIKSHANK

Rosenbach Pays Top Price for "A
Midsummer Night's Dream"—
Sale to Continue.

The first sale of Parts 6 and 7 of the Leverhulme collection, consisting of original drawings, prints and water colors, last night at the Anderson Galleries brought \$16,227.50. This brings the total for the entire sale so far to \$1,216,133. The sale will be continued tonight and tomorrow evening.

The high price yesterday was \$1,150, which the Rosenbach Company paid for George Cruikshank's "A Midsummer Night's Dream," a water color. "Spes," by Sir Edward Burne-Jones, went to C. A. Lister for \$610. This was the highest price paid for any of the works of this celebrated English artist.

There was spirited bidding for the John Constable drawings. Two drawings of Salisbury Cathedral went to Andrew Smith for \$150 and \$320 each, and "The Close at Salisbury" for \$200.

Mr. Smith also paid \$700 for Richard Cosway's pen and ink drawing, "Kitty Fisher." A pencil drawing of Frances Abington, the actress, by Cosway, went to F. V. Storrs for \$490. The drawing by Hablot Knight Browne ("Phiz") for the engraved title-page of "Martin Chuzzlewit," went to W. H. Woodin for \$457.

List of Objects Sold.

The list of objects sold, the title, description, the name of the buyer and the price paid, follow:

- 1—Fox Hunting (Henry Alken, 1816-83), a pair, Mrs. F. A. G. Feyster.....\$475.00
- 2—Portrait of John, Fourth Duke of Somerset and Marquess of Hertford (Edmund Aspley, English, seventeenth century), Frederick Keppel & Co., Inc.....125.00
- 3—Reading aloud (J. H. Bacon, contemporary English), Morris Hillquit.....25.00
- 4—The artist's own portrait (David Bailey, 1844-1901), F. V. Storrs.....115.00
- 5—Other Times, Other Manners, The Communication (Bruce Bainsfather, contemporary English), two, B. Winthrop.....35.00
- 6—The Historical Touch: Old Saws and New Meanings (Bruce Bainsfather), two, Dr. B. Caldwell.....25.00
- 7—Flower Painting (E. Bale, contemporary English), F. J. Tarboischi.....15.00
- 8—Charles I and Henrietta Maria, With Prince Charles and Princess Mary (Bernard Baron, 1706-76), Dr. B. Caldwell.....30.00
- 9—Sunset, Isle of Wight (George Barrett, 1728-84), M. Haworth.....85.00
- 10—Classic Ruins (George Barrett), Dr. B. Caldwell.....25.00
- 11—Still Life (Marie Bartholome, contemporary French), Barnet J. Klar.....65.00
- 12—One Fine Morning, or How They Might Undo Me (1911) (Max Beerbohm, 1872), Gabriel Wells.....170.00
- 13—Jenny (John Hodgson Benwell), 1764-86), Dr. B. Caldwell.....40.00
- 14—Matthey Prior (Henry Pierce Bone, 1779-1855), J. B. Whitbank.....125.00
- 15—Sir William Beechey (Henry Pierce Bone), Karl Freund.....100.00
- 16—Sir Joshua Reynolds (Henry Pierce Bone), W. H. Woodin.....150.00
- 17—Rosen from the Seine (Richard Parkes Bonington, 1801-1828), F. A. G. Feyster.....210.00

- Hill (John Constable), M. Knoedler & Co.....80.00
- 85—Old Sarum from Durnford Downs (John Constable), R. A. Court.....65.00
- 86—Elstree and Near Goring 2 (John Constable), R. A. Court.....310.00
- 87—Roses (Julia Convent, contemporary French), W. H. Woodin.....55.00
- 88—Haystacks in France (Matthew Ridley Corbet, English, 1850-1902), Dr. B. Caldwell.....20.00
- 89—Kitty Fisher (Richard Cosway, 1742-1821), Andrew Smith.....700.00
- 90—Frances Abington, the actress (Richard Cosway), F. V. Storrs.....490.00
- 91—Portrait of Mrs. Delany (Richard Conway), E. H. Wells & Co.....300.00
- 92—John and Frederick Ponsoby (Richard Cosway), J. B. Whitbank.....160.00
- 93—A View of a Gravel Pit (John Sell Cotman, 1782-1842), D. E. Wheeler.....30.00
- 94—Landscape with figures (John Sell Cotman), M. Haworth.....125.00
- 95—Loddon, Norfolk (John Sell Cotman), F. A. G. Feyster.....50.00
- 96—Haddon Hall in the Olden Time (David Cox, 1783-1859), C. A. Lister.....100.00
- 97—A Mountainous Landscape (Alexander Cozens, 1700-86), M. F. Pickard.....30.00
- 98—Bay near Harlech (John Revert Cozens, 1732-97), Karl Freund.....200.00
- 99—A Country Girl in a Sunbonnet (Joshua Cristall, 1767-1847), C. A. Lister.....27.50
- The following from Nos. 100 to 139, inclusive, are by George Cruikshank, 1792-1878:
- 100—A Midsummer Night's Dream, Rosenbach Co.....1,150
- 101—The Triumph of Apollo, A Reverie (1845), M. H. Snyder.....40.00
- 102—Killing Time, Miss L. A. C. Mearns.....80.00
- 103—Time Thrown Away, B. Winthrop.....125.00
- 104—A Pretty Time to Come Home, Rosenbach Co.....60.00
- 105—Working Overtime, Making Military Clothes, W. H. Woodin.....20.00
- 106—The Elves and the Shoemaker, Andrew Smith.....130.00
- 107—Tom Puss, After His Master is Dressed, Introduces Him to the King (1864), B. Winthrop.....110.00
- 108—Hop-O'-my Thumb and the Seven-League Boots (1853), W. H. Woodin.....90.00
- 109—Hop-O'-my Thumb and the Seven-League Boots, Andrew Smith.....60.00
- 110—Sketches, W. H. Woodin.....30.00
- 111—Timothy's Shoes (1870), Maurice Slog.....510.00
- 112—Tom Puss and the King (1864), Andrew Smith.....120.00
- 113—The Last Scene in the Life of Sir John Falstaff, Rosenbach Co.....100.00
- 114—John Falstaff, Breaking Skogan's Head at the Court Gate (1857), Rosenbach Co.....90.00
- 115—Sir John Falstaff Receiving a Most Unexpected Rebuke From King Henry the Fifth (1858), Rosenbach Co.....80.00
- 116—Sir John Falstaff Stepping Into the Buck-Basket (1858), Rosenbach Co.....100.00
- 117—Sir John Falstaff in the Buck-Basket (1858), Rosenbach Co.....175.00
- 118—Men of All Sorts Take a Pride to Gird at Me (1857), Rosenbach Co.....50.00
- 119—Falstaff at the Board's Head Tavern (1857), Rosenbach Co.....175.00
- 120—Sketches of the Heads of Falstaff and Bardolph (circa 1857), Rosenbach Co.....75.00
- 121—Attack Upon the Brass Mount by Lord Gullford Dudley, W. H. Woodin.....70.00
- 122—Masque in the Palace Garden of the Tower, W. H. Woodin.....65.00
- 123—Horne the Hunter Appearing to Henry on the Terrace (1849), Andrew Smith.....260.00
- 124—Sir Buckley Price Bringing the Mortgage Money to Mr. Scarve (1842), Andrew Smith.....40.00
- 125—The Discovery of the Mysterious Packet (1842), Andrew Smith.....125.00
- 126—The Procession of Jack Sheppard from Newgate to Tyburn (1839), Andrew Smith.....110.00
- 127—A Night Horror (1842), Brentano.....45.00
- 128—The Rival Fountains; or, Gln and Water, Arthur Ackerman & Son.....230.00
- 129—Figures of Two Men, M. F. Pickard.....20.00
- 130—The British Bee-Hive, Brentano.....77.50
- 131—The Golden Spoon, W. H. Woodin.....35.00
- 132—Portraits, W. H. Woodin.....35.00
- 133—Fairies and Sundial, W. H. Woodin.....55.00
- 134—Between the Devil and the Deep Sea: Candlemas Day, W. H. Woodin.....65.00
- 135—Carving the Chicken, Miss M. R. Tutt.....100.00
- 136—A Most Adorable Lady, W. H. Woodin.....65.00
- 137—Going A-Courting, Bronson Winthrop.....65.00
- 138—Coachman and Servant, Bronson Winthrop.....80.00
- 139—Interior Scene with Figures, Brentano.....40.00
- 140—A pair of game pictures (W. H. Cruikshank. Exhibited at the Royal Academy 1866-79), J. A. Martin.....180.00

Saturday, March 13, 1926

The ART NEWS

11

BRABAZON DRAWINGS

Christie's
Sale, Mar. 18, 19

LONDON—An important Sale of Brabazon Drawings has been arranged to take place at Christie's on Thursday and Friday, the 18th and 19th of March. The watercolors and pastels are the property of Mrs. Brabazon Combe to whom they were bequeathed by the artist. It is not generally known that it was Brabazon who, more than anyone else, influenced J. S. Sargent in his watercolor work and who by his example caused him to concentrate on the development of brilliant sunlit color.

The collection now to be dispersed covers every stage of the artist's development and every phase of his work. It is pre-eminently the work of a man who could afford to please himself and to sacrifice nothing to mere pot-boiling, for the inheritance of a fortune put him beyond need at the time when he determined to devote himself seriously to art. He turned to many a scene in Italy which had entranced Turner with its radiance, and produced in his own individual manner a translation of it hardly less translucent and luminous. Whenever he exhibited his drawings at the New English Art Club, the walls seemed to be all aglow with them, and whatever happened to be in their immediate vicinity to be immediately rendered muddy. No less than four hundred drawings figure in the sale, and it is anticipated that the appreciation which is now universally accorded to the artist will ensure prices ruling high. The sale will certainly prove one of the most important events of the spring season. Steadily during the twenty years that have now elapsed since his death, the circle of his admirers has been growing, and with it the monetary value attaching to this work.

NORTHWICK WICKLOW ET AL BOOKS AND MSS.

Sotheby, London, Sale March 29
and 30

A small, but valuable collection of Americana constitutes the portion of

AUCTION REPORTS

LEVERHULME DRAWINGS

Anderson Galleries.—The second sales of original drawings, prints and water colors of the collection of the late Viscount Leverhulme held on the evening of Mar. 3d. realized \$12,540.70. The list of objects sold recently, the catalogue number, description, the buyer and the price paid follow:

- 141—Westminster Abby (T. Raffles Davison), Contemporary English, Governor Alvan T. Fuller..... \$35
- 142—Landscapes and ships, 3 (T. Raffles Davison), Teavis Whitney, Jr..... \$15
- 143—Landscapes, 3 (T. Raffles Davison), M. F. Pickard..... \$17.80
- 144—Landscapes, 3 (T. Raffles Davison), Maurice Sandler..... \$10
- 145—Landscapes, 3 (T. Raffles Davison), William A. Barber..... \$15
- 146—A study of trees in October (Henry Dawson, 1811-1878), Rosenbach Co. \$60
- 147—London from Greenwich (Peter de Wint, 1784-1849), Governor Alvan T. Fuller..... \$65
- 148—Landscape with cattle (Peter de Wint), Richard Haworth..... \$320
- 149—A village scene with cottages and barns (Peter de Wint), Barnet J. Klar..... \$115
- 150—A road scene with cottages (Peter de Wint), Governor Alvan T. Fuller..... \$75
- 151—The magic crystal (Sir Dicksee, P.R.A.), Contemporary English, W. Grant, agent..... \$210
- 152—Cathedral interior (George Haydock Dodgson, 1811-1880), Karl Freund..... \$22.50
- 153—The ferry (George H. Dodgson), Barnet J. Klar..... \$55
- 154—Miss Andrews as Cupid (John Downman, A. R. A., 1750-1824), Barnet J. Klar..... \$180
- 155—Portrait of a young lady (John Downman), J. W. Haven..... \$370
- 156—Portrait of a young girl (John Downman), I. L. Redmond..... \$500
- 157—Portrait of a young lady with powdered hair (John Downman), H. D. Cheever..... \$350
- 158—Portrait of Miss Storace, noted singer (John Downman), B. Winthrop..... \$250
- 159—Portrait of a young woman in a mob-cap (John Downman), J. B. Yates..... \$190
- 160—A lady in white dress and white mob-cap (John Downman), A. A. Hammerschlag..... \$8500
- 161—Feline amenities (George Louis Du Maurier, 1831-96), Mary E. Doyle..... \$45
- 162—Study of two nude women (W. E. E. R.A., 1787-1849), Karl Freund..... \$140
- 163—Scarborough (Anthony Vanduyke Copley Fielding, 1787-1855), Arthur Ackerman & Son, Inc..... \$700
- 164—Eleven pen and ink studies (John Flaxan, 1755-1826), W. Grant..... \$40
- 165—The day of judgment (John Flaxan), J. A. Martin..... \$80

- 174—Cattle in a Water Meadow, (Thomas Gainsborough), John P. Remensnyder..... \$35
- 175—A Market Cart on a Country Road, (Thomas Gainsborough), W. W. Hoffman..... \$65
- 176—Marquess of Cholmondeley, (Daniel Gardner, 1750-1805), W. Grant, agent..... \$540
- 177—A River Scene, (Thomas Girtin, 1773-1802), Richard Haworth..... \$130
- 178—River Scene, Showing Village in the Distance, (Thomas Girtin,) Richard Haworth..... \$125
- 179—Landscape With Clumps of Trees, (Thomas Girtin), Travis Whitney, Jr..... \$55
- 180—On the Simplan Route, (Countess F. Gleichen, Contemporary English), Eugene A. Noble..... \$25
- 181—Macbeth's Excuse; the Path of Glory; the Lusitania, 3 (F. C. Gould, Contemporary English), Andrew Smith..... \$32.50
- 182—Charity, (Charles Green, English, early 19th century), Karl Freund..... \$20
- 183—St. Tudwell's Island, (C. Griffiths, Contemporary English), Maurice Sandler..... \$10
- 184—Study of a Nude Model, (William Hamilton, R.A., 1751-1801), Miss E. Wetmore..... \$130
- 185—The Market (1887), (Dudley Hardy, Contemporary English), Maurice Sandler..... \$8
- 186—Algiers (Gertrude Hayes, Contemporary English, Mrs. A. K. Morgan), Maurice Sandler..... \$35
- 187—The Frost Fair on the Thames in 1814, (William Heath, 1795-1840), W. W. Hoffman..... \$55
- 188—Blackfriars Bridge (circa 1820), (William Heath), W. W. Hoffman..... \$55
- 188A—Blackfriars Bridge, (unknown, 1820), F. A. Park..... \$50
- 189—Rialto Bridge; Lighthouse and Rough Sea; Seascape and Ship (James Holland, 1800-1870), M. F. Pickard..... \$37.50
- 190—Venice (James Holland), Richard Haworth..... \$125
- 191—Landscapes, (James Holland), Kennedy & Co..... \$85
- 192—Head of a Spanish Girl, (William Holyoake, English, 1834-1894), A. A. Hammerschlag..... \$25
- 193—Leda and the Swan, (Jean Baptiste Huet, 1745-1811), J. W. Baxter..... \$900
- 194—Portrait of the Rev. Mr. Permeek (?) Penneck, (Ozias Humphrey, R.A., English, 1742-1810), A. L. Gilbert..... \$35
- 195—Study of a Man's Head, (William Henry Hunt, 1790-1864), Albert der Vannes..... \$10
- 196—A Negro Boy with a Tambourine (William Henry Hunt), Richard Haworth..... \$45
- 197—Illuminated initial 'A' (Flemish XVII century), Mary E. Doyle..... \$22.50
- 198—Illuminated initial 'A', Theta (Italian, XVI century), Richard Erdheimer..... \$20
- 199—Here's a Pretty Discovery Indeed, (Charles Samuel Keene, 1823-91), W. Grant, agent..... \$35
- 200—"Hold Tight, Yer' oner" (Charles Keene), Bronson Winthrop..... \$50
- 201—A Note and a Query; a Good Listener (Charles Keene), A. Vargish..... \$15
- 202—A Misconception: Officers' Griev-

JOHN LEVY GALLERIES

PAINTINGS

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendome

NEW YORK
730 Fifth Avenue

PARIS
11 Bis Rue Boissy D'Anglas

REINHARDT GALLERIES

Paintings—Objets d'Art

GOLDSCHMIDT GALLERIES

FRANKFORT
Kaiserstrasse 15

BERLIN
Victoriastrasse 35

Lewis &
Simmons

F. KLEINBERGER
GALLERIES

Water Colors, Drawings and
Prints Swell Total to
\$1,216,133.

The first sale of Parts 6 and 7 of the Leverhulme collection, consisting of original drawings, prints and water colors, brought \$16,227.50. This brings the total for the entire sale so far to \$1,216,133. The sale will be continued tonight and tomorrow evening. The high price yesterday was \$1,150, which the Rosenbach Company paid for George Cruikshank's "A Midsummer Night's Dream," a water color. "Spes," by Sir Edward Burne-Jones, went to C. A. Lister for \$610. This was the highest price paid for any of the works of this celebrated English artist. There was spirited bidding for the John Constable drawings. Two drawings of Salisbury Cathedral, went to Andrew Smith for \$150 and \$320 each, and "The Close at Sale" for \$200. Mr. Smith also paid \$700 for Richard Cosway's pen and ink drawing, "Kitty Fisher," a pencil drawing of Frances Abington, the actress, by Cosway, went to F. V. Storrs for \$490. The drawing by Hablot Knight Browne ("Phiz") for the engraved title-page of "Martin Chuzzlewit," went to W. H. Woodin for \$457.

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| 2-Portrait of John, Fourth Duke of Somerset and Marquis of Ely, Lord Edmund of Stafford, English, seventeenth century, Frederick Keppel & Co., Inc. | 125.00 |
| 3-Reading Aloud (J. M. Barrie, contemporary English), Morris Hillgull 25.00 | |
| 4-The artist's own portrait (David Bailey, 1846-1893), F. V. Storrs, 115.00 | |
| 5-Old Times, C. B. Balfour, The Communication (Bruce Balfour-father, contemporary English), two, B. Winthrop | 35.00 |
| 6-The Historical and Old Times and New Meanings (Bruce Balfour-father), two, Dr. B. Caldwell | 25.00 |
| 7-The Painting of the Old Times, Henry English, F. J. Tarbousch | 15.00 |
| 8-Charles I and Henrietta Maria, with Eric Chas. Crisp, Mrs. Mary (Bernard Baron, 1700-76), Dr. B. Caldwell | 30.00 |
| 9-Sunset, Isle of Wight (George Barrett, 1828-84), Dr. B. Caldwell | 25.00 |
| 10-Classic Rules (George Barrett), Dr. B. Caldwell | 25.00 |
| 11-Still Life (Marie Bartholomae, contemporary English), Dr. B. Caldwell | 25.00 |
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| 14-Matthew Henry (Henry Pierce, 1779-1855), J. B. Wiltbank | 125.00 |
| 15-Sir William Beecher (Henry Pierce Bone), K. Freund | 100.00 |
| 16-Sir Geoffrey Kneller (Henry Pierce Bone), D. B. Wheeler | 100.00 |
| 17-Sir Henry Pierce Bone, W. H. Woodin | 150.00 |
| 18-Troun From the Seine (Richard Charles Bonnet, 1801-1851), Dr. B. Caldwell | 510.00 |

85	Hill (John Constable), M.	80.00
86	Knoedler & Co., London	80.00
87	Old Sarum from Durnford Downs (John Constable), R. A. Court.	65.00
88	Elves (John Constable), R. A. Court.	310.00
89	Roses (Julia Convert, Contemporary French), W. H. Woodin.	55.00
90	Haystacks (Ridley Corbet, English, 1850-1902), D. B. Caldwell.	20.00
91	Kitty Fisher (Richard Cosway, 1712-1811), A. J. Martin.	700.00
92	Frances Abington, the actress (Richard Cosway), F. V. Storrs.	490.00
93	Portrait of Mrs. Delany (Richard Cosway), E. F. Storrs & Co.	300.00
94	John and Frederick Ponsonby (Richard Cosway), J. B. Willbank.	160.00
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150	John and Frederick Ponsonby (Richard Cosway), J. B. Willbank.	160.00

This important and exceedingly heterogeneous sale that is most likely to be of interest to American collectors. Of these, a letter from Aaron Burr, dated April 21, 1800, autographed documents relating to Connecticut and the Revolution the military correspondence of Richard Young, Quartermaster General of the American Army at Fredericksburg and the Declaration of the State and Colony Affairs of Virginia, London 1622, appear to be the most important.

Consigned by Mrs. Hill is a first folio of Henry IV, Parts I and II. Of Part I only three other copies are known, all of which are imperfect. This copy was formerly property of Sir Thomas Twysden, 1602-1683, who had the title page mounted and four missing letters restored.

Another exceedingly important item is an autograph manuscript of Milton's earliest verses, consisting of 166 stanzas of eight lines, descriptive of the illustrations of Ovid's "Metamorphoses." This manuscript was discovered by Professor Candy in 1921 and published in book form in 1924 under the title of "Some Newly Oiscovered Stanzas written by John Milton on Engraved Scenes Illustrating Ovid's Metamorphoses."

A number of early bindings complete the sale.

Sotheby, Sale March 23

Examples by Corot, Degas, Goya, For-
a 1, Meryon, Manet, P. R. Picasso,
Rodin Renoir, Rops and Toulouse Lau-
treac, and Gauguin are all included in this
interesting sale. Amongst the most not-
able items are a complete set of Los
Castros de la Guerra by Goya, a group
of trial proofs of Gauguin's woodcuts, a
complete collection of Forain, including "Le
Cabinet Particulier," an early state of
Rodin's "Victor Hugo," de trois quarts,
a fine group of lithographs by Toulouse
Lautrec and a complete set of Picasso's
etchings, sold as a lot.

on request and free of charge his catalogues of rare old books.

Directors of this bank and by a majority of the Board of Directors of The Chase National Bank of the City of New York for the consolidation of said two national banks under the charter and name of The Chase National Bank of the City of New York, as set forth in the agreement dated February 11, 1926, entered into by a majority of the Board of Directors of each of said banks; and for the purpose of trans-

167	an), Nellie Bower	\$30	203	ancess; Picture Hanging (Charles Keene), A. Vargish	\$22.50
168	Three pen and ink sketches (John Flaxan), J. B. Yates	\$60	204	Jubilee Time, (Charles Keene), J. B. Yates	\$52.50
169	Kate, the Queen of Cyprus (Eleanor Fortescue - Brickdale, A. R. W. S., contemporary English), W. Grant, agent	\$50	205	Put to Rout, (Charles Keene), M. B. Pickard	\$12.50
170	The darling awake and the darling asleep (2) (Samuel Freeman, 1773-1857), W. W. Hoffman	\$120	206	Radha and Krishna, (Srimati D. Butchi Krishnamma), Maurice Sander	\$5
171	Three Girls in a Garden, (Annie French, Contemporary English), F. A. Park	\$55	207	Still Life (Theodore Lemoine - Lagron, contemporary French), Maurice Sander	\$25
172	The Scent of Roses (Annie French), W. Grant, agent	\$40	208	Still Life, (Theodore Lagron), Barnett J. Klar	\$40
173	The Spirit of the Rose, (Annie French), Barnett J. Klar	\$25	209	A Family Group; Baby Stirring the Pudding, (John Leech, 1817-64); Mary E. Doyle	\$17.50
	A Valley Scene, (Thomas Gainsborough, 1727 - 1788), Scott & Fowles	\$225		Set of five original illustrations for Haliburton's "The Clockmaker," (John Leech), Bronson Winthrop	\$130

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253	Sketch at Warkworth, Durham	\$35
254	(James Crook, K. L.), a. Brown	
255	—(James Crook, K. L.), a. Brown	
256	—(James Crook, K. L.), a. Brown	
257	—(James Crook, K. L.), a. Brown	
258	—(James Crook, K. L.), a. Brown	
259	—(James Crook, K. L.), a. Brown	
260	—(James Crook, K. L.), a. Brown	
261	—(James Crook, K. L.), a. Brown	
262	—(James Crook, K. L.), a. Brown	
263	—(James Crook, K. L.), a. Brown	
264	—(James Crook, K. L.), a. Brown	
265	—(James Crook, K. L.), a. Brown	
266	—(James Crook, K. L.), a. Brown	
267	—(James Crook, K. L.), a. Brown	
268	—(James Crook, K. L.), a. Brown	
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298	—(James Crook, K. L.), a. Brown	
299	—(James Crook, K. L.), a. Brown	
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NEW YORK TIMES WEDNESDAY MARCH 9 1960
 100
 LIEBOWITZ HOWARD H. 100
 100

Shaker (John Downman), B. Win-	250.00
9-Portrait of a young woman in a	
cap (John Downman), J. H.	190.00
10-Vases	85.00
10-A lady in white dress and white	
cap (John Downman), A. A.	45.00
101-Hammerschlag	140.00
101-Three amethysts (George Louis Lu-	
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102-Study of two nude women (W.	
R. A., 1787-1819), Karl	140.00
103-Scarborough (Anthony Vanduyke	
Copley Fielding, 1787-1855), Ar-	760.00
thur Ackermann & Son, Inc.	40.00
104-Eleven pen and ink studies (John	
Flaxan, 1755-1826), W. Grant	80.00
105-The day of judgment (John Flax-	
an), J. A. Martin	80.00
106-Studies for bas-reliefs (John	
Flaxan), Nellie Bower	80.00
107-Three pen and ink sketches (John	
Flaxan), J. H. Yates	60.00
108-Kate, the Queen of Cyprus (Ele-	
nor Fortescue-Brickdale, A. H.	50.00
W. S., contemporary English),	
W. Grant, agent	120.00
109-The darling awake and the darling	
asleep (2) (Samuel Freeman,	55.00
1773-1857), W. W. Hoffman	40.00
110-Three Girls in a Garden (Annie	
French, Contemporary English)	25.00
111-The Scrit of Roses (Annie	
French), W. Grant, agent	225.00
112-The Spoil of the Rose (Annie	
French), Barnet J. Klar	35.00
113-A Valley Scene (Thomas Gains-	
borough, 1727-1788), Scott &	65.00
Forbes	50.00
114-Cattle in a Water Meadow	
(Thomas Gainsborough), John	130.00
P. Remensnyder	125.00
115-A Market Cart on a Country	
Road, (Thomas Gainsborough),	55.00
W. W. Hoffman	25.00
116-Marquess of Cholmondeley (Daniel	
Gardner, 1750-1805), W. Grant,	340.00
agent	130.00
117-A River Scene (Thomas Girtin,	
1757-1802), Richard Haworth	125.00
118-River Scene, Showing Village in	
the Distance, (Thomas Girtin),	55.00
Richard Haworth	25.00
119-Landscape With Clumps of Trees,	
(Thomas Girtin), Travis Whit-	32.50
ney Jr.	20.00
120-On the Simplon Route, (Countess	
F. Gleichen, Contemporary Eng-	10.00
lish), Eugene A. Noble	35.00
121-Margaret's Excuse, the Path of	
Glory, the Lustania, 2 (F. C.	55.00
Gould, Contemporary English)	8.00
122-Charity, (Charles Green, English,	
early 19th century), Karl	35.00
Trend	50.00
123-St. Tudwell's Island, (C. Grif-	
fiths, Contemporary English),	10.00
Maurice Sandler	130.00
124-Study of a Nude Model, (William	
Hamilton, R. A., 1751-1801),	8.00
Miss E. Wetmore	35.00
125-The Market (1887) (Dudley Hardy,	
Contemporary English), Maurice	55.00
Sandler	50.00
126-Alesters (Gertrude Hayes, Con-	
temporary English, Mrs. A. K.	37.50
Morgan), Maurice Sandler	125.00
127-The First Fair on the Thames in	
1811 (William Heath, 1795-1810),	85.00
W. W. Hoffman	25.00
128-Blackfriars Bridge (circa 1820)	
(William Heath), W. W. Hoff-	50.00
man	35.00
128A-Blackfriars Bridge (unknown,	
1820), F. A. Park	35.00
129-Rialto Bridge, Lighthouse and	
Rough Sea; Seascape and Ship	37.50
(James Holland, 1800-1870), M.	125.00
F. Tward	85.00
130-Venice (James Holland), Richard	
Haworth	25.00
131-Landscapes (James Holland), Ken-	
nedy & Co.	100.00
132-Head of a Spanish Girl (William	
Holyoake, English, 1834-1891), A.	35.00
A. Hammerschlag	15.00
133-Lena and the Swan (Jean-Bap-	
tiste Huot, 1745-1811), J. V.	22.50
Baxter	20.00
134-Portrait of the Rev. Mr. Perneek	
(T) Perneek (Ozias Humphrey,	35.00
P. A., English, 1742-1810), A. L.	10.00
Gilbert	45.00
135-Study of a Man's Head (William	
Henry Hunt, 1790-1864), Albert	22.50
de Vames	52.50
136-A Negro Boy with a Tambourine	
(William Henry Hunt), Richard	12.50
Haworth	5.00
137-Illuminated initial 'A' (Flemish	
XVII, century), Mary E. Doyle	25.00
138-Illuminated initial 'A,' Theta (Ital-	
ian, XVI, century), Richard Erd-	17.50
heimer	
139-Here's a Pretty Discovery Indeed,	
(Charles Samuel Keene, 1823-91),	130.00
W. Grant, agent	
200-"Hold Tight, Yer ones" (Charles	
Keene), Bronson Winthrop	
201-A Note and a Query: a Good Lis-	
tener (Charles Keene), A. Var-	
gich	
202-A Misconception; Officers' Grief-	
ences; Picture Hanging (Charles	
Keene), A. Vargish	
203-Juvenile Time (Charles Keene), J.	
B. Yates	
204-Put to Rout (Charles Keene), M.	
F. Rickard	
205-Radha and Krishna (Srimati D.	
Butehi Krishnamma), Maurice	
Sandler	
206-Still life (Theodore Lemoine Ja-	
cobi, contemporary French),	
Maurice Sandler	
207-Still life (Theodore Lagon), Bar-	
net J. Klar	
208-A Family Group: Baby Stirring	
the Pudding (John Leech, 1817-	
43), Mary E. Doyle	
209-Set of five original illustrations	
by Habiburton's "The Clow-	
maker (John Leech), Bronson	
Winthrop	

NEW YORK TIMES, THURSDAY, MARCH 4, 1926.

DRAWING DI HUEL AUCTIONED FOR \$900

"Leda and the Swan" Brings
Top Price at Night's Sale of
Leverhulme Art.

TOTAL NOW IS \$1,228,573

Fielding's "Scarborough," a Water-
Color, Goes for \$700—Morland's
"Turnpike Gate" \$655.

The second sale of original drawings, prints and water colors of the art collection of the late Viscount Leverhulme, held last night at the Anderson Galleries, realized \$12,540.50. The total proceeds of the entire sale is now \$1,228,573.50. Tonight's session will conclude the sale of Parts 6 and 7.

The high price last night was \$900, which John W. Baxter paid for a pencil and water color drawing by Jean Baptiste Huet, "Leda and the Swan."

Anthony Vanduyke Copley Fielding's water color, "Scarborough," went to Arthur Ackerman & Son, Inc., for \$700. The same firm paid \$655 for George Morland's "The Turnpike Gate," a mezzotint printed in colors; \$425 for a baronial interior by Joseph Nash, and \$310 for another Nash water color, depicting the long gallery at Lanhydroc, Cornwall, one of the series of the artist's "Mansions of England in the Olden Times."

List of Objects Sold.

The list of objects sold yesterday, the catalogue number, description, the buyer and the price paid follow:

141—Westminster Abbey (T. Raffles Davison, contemporary English). Governor Alvan T. Fuller.....	55.00
142—Landscapes and ships, 3 (T. Raffles Davison), Teavis Whitney Jr.....	15.00
143—Landscapes, 3 (T. Raffles Davison), M. F. Pickard.....	17.80
144—Landscapes, 3 (T. Raffles Davison), Maurice Sandler.....	10.00
145—Landscapes, 3 (T. Raffles Davison), William A. Barber.....	15.00
146—A study of trees in October (Henry Dawson, 1811-1878), Rosenbach Co.....	60.00
147—London from Greenwich (Peter de Wint, 1784-1849), Governor Alvan T. Fuller.....	65.00
148—Landscape with cattle (Peter de Wint), Richard Haworth.....	320.00
149—A village scene with cottages and barns (Peter de Wint), Barnet J. Klar.....	115.00
150—A road scene with cottages (Peter de Wint), Governor Alvan T. Fuller.....	75.00
151—The magic crystal (Sir Dicksee, P. R. A., Contemporary English). W. Grant, agent.....	210.00
152—Contemporary interior (George Haydock Dodgson, 1811-1880), Karl Freud.....	22.50
153—The ferry (George H. Dodgson), Barnet J. Klar.....	55.00
154—Miss Andrews as Cupid (John Downman, A. R. A., 1730-1829), Barnet J. Klar.....	180.00
155—Portrait of a young lady (John Downman), J. W. Haven.....	370.00
156—Portrait of a young girl (John Downman), I. L. Redmond.....	500.00
157—Portrait of a lady with powdered hair (John Downman, II, P. A.	

J. A. Martin.....	15.00
211—A Brilliant Idea (John Leech). Bronson Winthrop.....	35.00
212—Donkey Racing (John Leech). J. A. Martin.....	12.50
213—On the Sands at Sunset (John Leech). Bronson Winthrop.....	35.00
214—A Reflection (John Leech). J. M. Kerrigan.....	10.00
215—A Great Liberty (John Leech, 1817-64), Bronson Winthrop.....	78.00
216—The March of Speculation (John Leech, 1817-64), J. A. Martin.....	20.00
217—Ophelia (attributed to John Leech, 1817-64), Barnet J. Klar.....	6.00
218—La Labourage (Flowing) (Alphonse Legros, 1837-1911), E. H. Wells & Co.....	525.00
219—Portrait of Lord Leighton (Alphonse Legros, 1837-1911), Scott & Fowles.....	160.00
220—Portrait of George Frederick Watts, R. A. (Alphonse Legros, 1837-1911), Knoodler & Co.....	145.00
221—(a) View in the Isle of Wight (William Leighton Lettich, R. I., Scottish, 1804-1883); (b) Miniature Landscape With Figures (French school, eighteenth century), Miss E. Wetmore.....	65.00
222—La Moisson (Harvest Time) (Leon Augustin l'Hermite, contemporary French), E. F. Collins, agent.....	375.00
223—Fauchoeur de Foin (Leon Augustin l'Hermite), E. F. Collins, agent.....	125.00
224—Interior of a Cottage (Leon Augustin l'Hermite), E. F. Collins, agent.....	200.00
225—Off Guard (Sir James D. Linton, P. R. I., contemporary English), Charles W. Luke.....	60.00
226—Lady With a Spinning Wheel (Sir James D. Linton, P. R. I.), Charles Webb.....	22.50
227—The Reverie (Sir James D. Linton, P. R. I.), Charles W. Luke.....	25.00
228—Mercery Lane, Canterbury (Mabel Lipscomb, contemporary English), A. A. Hammerschlag.....	15.00
229—The Arabian Nights (Elyse Lord, contemporary English), C. W. Kraushaar.....	120.00
230—The Siesta (Leopold Lowenstam, Walter Kohn.....	10.00
231—Spring, Summer and Autumn (Hamilton McCure, contemporary English); Barnet J. Klar.....	15.00
232—Alpine Stream (James Macwhirter, R. A., contemporary Scottish); John Gross.....	10.00
233—Edwin and Angelina (Henry Stacy Marks, 1829-1898); Barnet J. Klar.....	30.00
234—Dorothy and Joan (Henry Stacy Marks, 1829-1898); Barnet J. Klar.....	17.50
235—Royal Procession in the Seventeenth Century (Sir John Everett Millais, P. R. A., 1829-1896); J. A. Martin.....	55.00
236—Mary Queen of Scots (Sir John Everett Millais, P. R. A., 1829-1896); Kennedy & Co.....	150.00
237—The Romans Carrying Off the Sabine Women (Sir John Everett Millais, 1829-1896); Morris Fabman.....	75.00
238—The Turnpike Gate (George Morland, 1763-1804); Arthur Ackerman & Son, Inc.....	650.00
239—The Farmer's Visit to His Married Daughter in Town; the Visit Returned to the Country (George Morland, 1763-1804); J. A. Martin.....	22.50
240—Head of a soldier (George Morland, 1763-1804); Miss Edith Watmore.....	215.00
241—The Farmer's Family (George Morland, 1763-1804); Barnet J. Klar.....	55.00
242—Stormy Harbor (Sir David Murray, R. A., P. R. I., Contemporary Scottish); Karl Freud.....	60.00
243—By the Lake Side (Sir David Murray, R. A., P. R. I., Contemporary Scottish); Maurice Sandler.....	40.00
245—The Long Gallery, Lanhydroc, Cornwall (Joseph Nash, 1812-1878); Arthur Ackerman & Son, Inc.....	310.00
246—The Great Bedchamber, Knoie (Joseph Nash 1812-1878), Charles W. Luke.....	150.00
247—Baronial Interior (Joseph Nash 1812-1878), Arthur Ackerman & Son, Inc.....	125.00
248—Study of a Lady Seated (Robert Stewart Newton, 1794-1835), Miss Edith Wetmore.....	150.00
249—Autumn Festival (M. L. Naber, contemporary English), T. Lawler.....	25.00

TO BE SOLD BY AUCTION
AT UNRESERVED PUBLIC SALE
TUESDAY, WEDNESDAY, THURSDAY EVENINGS
MARCH SECOND, THIRD, FOURTH
AT EIGHT-FIFTEEN

ORDER OF SALE

TUESDAY EVENING	NUMBERS	1-140
WEDNESDAY EVENING	NUMBERS	141-249
THURSDAY EVENING	NUMBERS	250-356

CARDS OF ADMISSION TO THE SALE, EACH OF WHICH WILL ADMIT ONE PERSON ONLY, MAY BE OBTAINED UPON WRITTEN APPLICATION WHICH MUST SPECIFY THE DAY OF THE SALE AS THE ADMISSIONS ON EACH DAY WILL BE LIMITED TO THE CAPACITY OF THE SALES-ROOM

ON PUBLIC EXHIBITION FROM THURSDAY, FEBRUARY TWENTY-FIFTH
[WEEK DAYS 9-6 P.M.—SUNDAY 2-5 P.M.]

THE ART COLLECTIONS
OF THE LATE
VISCOUNT LEVERHULME
[PARTS SIX & SEVEN]

ORIGINAL DRAWINGS
PRINTS & WATER COLORS

TO BE SOLD BY ORDER OF THE EXECUTORS
THE RIGHT HONOURABLE WILLIAM HULME, VISCOUNT LEVERHULME
HAROLD ROBERT GREENHALGH
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MITCHELL KENNERLEY [PRESIDENT]
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1926

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All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

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The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries make no charge for executing orders for their customers and use all bids competitively, buying at the lowest price permitted by other bids.

A Priced Copy of this Catalogue may be obtained for Six Dollars

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CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON





FOX HUNTING
BY HENRY ALKEN
[NUMBER 1]



FOX HUNTING
BY HENRY ALKEN
[NUMBER 1]

SALE TUESDAY EVENING, MARCH SECOND, AT EIGHT-FIFTEEN

FIRST SESSION

NUMBERS 1-140

HENRY ALKEN

1816-1831

Alken is said to have been stud-groom to the Duke of Buckingham; he was a well known draftsman and engraver, his first works being published under the pseudonym of "Ben Tallyho". He produced a number of sets of colored etchings of sporting subjects, many humorous, but all attractive and decorative, which rendered them popular from the time they were drawn to the present day.

1 FOX HUNTING (A Pair)

Pencil and wash drawings. Magnificent examples of the work of the greatest sporting artist of his day. All his skill in depicting the huntsman and his steed is here represented in his best manner. Both signed "H. Alken". Gilt frames. (2)

Height, 10½ inches; width, 15¼ inches

[SEE ILLUSTRATIONS]

EDMUND ASHFIELD
ENGLISH, 17TH CENTURY

Edmund Ashfield, a pupil of Joseph Michael Wright, was known as a painter of portraits remarkable for the delicacy of their execution. He worked in oil and crayon, but is chiefly noted for the latter method. There still exist many portraits by him of contemporary celebrities.



[NUMBER 2]

2 PORTRAIT OF JOHN, FOURTH DUKE OF SOMERSET AND MARQUESS OF HERTFORD

Black crayon drawing. Bust portrait, almost full front. He wears a cloak with elaborate lace collar, hair falling in curls over the shoulders. In an elaborate old gilt frame.

Height, 13 inches; width, 9 inches

ONE OF THE FINEST DRAWINGS OF THIS PERIOD IN EXISTENCE.

From the Collection of George Vertue.

From the Collection of Francis Wellesley, Esq.

J. H. BACON
CONTEMPORARY ENGLISH

3 READING ALOUD

Chalks on olive-colored paper. A charming study of the head and shoulders of a little girl. Signed "J. H. Bacon". Silvered wood frame. *Height, 16½ inches; width, 12½ inches*

DAVID BAILEY
1584-1661

A portrait painter of the Dutch School; he was born at Leyden and studied in Italy and Germany, and in Amsterdam, where he lived for some years, under Cornelis Van der Voort.

4 THE ARTIST'S OWN PORTRAIT

Pen and ink. Half-length, viewed to the right, eyes looking front. Dressed in tight doublet with stiff lace collar, short wavy hair, pointed beard and moustache. Dated 1623. Gilt frame.

Height, 5 inches; width, 4 inches

Exhibited at the Victoria and Albert Museum, 1916-18.

From the C. Ploos van Amstel Sale in 1800, and the Collection of Francis Wellesley, Esq.

BRUCE BAIRNSFATHER
CONTEMPORARY ENGLISH

5 OTHER TIMES, OTHER MANNERS; THE COMMUNICATION

Two wash drawings. Signed. Framed. (2)

Average height, 13 inches; width, 9 inches

6 THE HISTORICAL TOUCH; OLD SAWS AND NEW MEANINGS

Two wash drawings. Signed. Framed. (2)

Average height, 15 inches; width, 14 inches

E. BALE

CONTEMPORARY ENGLISH

7 FLOWER PAINTING

Gloire de Dijon roses and leaves in a glass goblet.

Water color. Signed and dated "E. Bale, 1873". Framed.

Height, 12¾ inches; width, 9¾ inches

From the Collection of Sir Cuthbert Quilter.

BERNARD BARON

1700-1766

8 CHARLES I AND HENRIETTA MARIA, WITH PRINCE CHARLES AND PRINCESS MARY

Fine sepia wash drawing after the famous painting by Van Dyck. This is the finished study for the artist's mezzotint engraving which was published in 1741. Polished ebony frame.

Height, 19 inches; width, 15 inches

From the Collection of Francis Wellesley, Esq.

GEORGE BARRETT, R.A.

1728-1784

Born in Dublin. A landscape painter and one of the original members of the Royal Academy; when he went to London he had an unprecedented success. Lord Dalkeith bought three of his pictures for £1,500—a very high figure for those days.

9 SUNSET, ISLE OF WIGHT

Water color. A huge cliff at the right is thrown into deepening shadows and tints by the reflected lights from the sea as the sun sets in a blaze of colors. Gilt frame. *Height, 6 inches; width, 8¾ inches*

10 CLASSIC RUINS

Water color. Gilt frame. *Height, 3¾ inches; width, 5¾ inches*

MARIE BARTHOLOME

CONTEMPORARY FRENCH

11 STILL LIFE

Peonies in a blue and white jar.

Water color. Signed "M. Bartholome". Framed.

Height, 30 inches; width, 20¾ inches

MAX BEERBOHM

1872-

Famous author and caricaturist, whose perennial exhibitions of caricatures of notabilities and notorieties attract throngs of visitors whenever and wherever they take place.

12 ONE FINE MORNING, OR, HOW THEY MIGHT UNDO ME (1911)

Water color and pen and ink drawing. The artist stands back, stricken with amazement, as the long winding line of his creations passes before him. Among those in the procession, who have helped Max to his fame, and are here caricatured, may be mentioned Asquith, Lord Rosebery, Shaw, Lord Haldane, Hall Caine, Kipling, Arnold Bennett, George Moore, Sutro, Pinero, John Sargent, Andrew Lang, Lord Ribblesdale, Lord Curzon, Lord Kitchener, and G. K. Chesterton. With a key to the drawing in the artist's autograph. Both are signed "Max", and dated 1911 and 1918 respectively. Both framed.

(2) *Height, 12¼ inches; width, 15¾ inches*

A SUPERB EXAMPLE OF THE ARTIST'S POWER OF CARICATURE.

JOHN HODGES BENWELL

1764-1785

Genre painter, who studied at the Royal Academy in London; he executed small water color drawings heightened with crayon, in a manner all his own. Several of his pictures were reproduced by celebrated engravers.

13 JENNY

Water color drawing. A young girl seated beside her neglected spinning wheel. Oval, in gilt frame.

Height, 8 inches; width, 6½ inches

HENRY PIERCE BONE

1779-1855

Bone started life as a painter in oils and exhibited portraits at the age of twenty; he continued painting until 1833, when he started to work on enamel portraits, to which branch of painting he confined himself for the rest of his life. He was appointed Enamel Painter to Queen Adelaide, and to Queen Victoria and the Prince Consort.

14 MATTHEW PRIOR

Miniature enamel portrait. After the original by Richardson. Oval, in gilt frame. *Height, 5 inches; width, 4 inches*

Inscribed on the back: "*Mat. Prior. London May 1847. Painted by Henry Pierce Bone, Enamel Painter to Her Majesty, H.R.H. Prince Albert, H.M. The Queen Dowager, & H.R.H. the Duchess of Kent, after the original by Richardson in the British Museum*".

From the Collection of the Hon. Mrs. Frederick Baring.

[SEE ILLUSTRATION]

15 SIR WILLIAM BEECHEY

Miniature enamel portrait. After the original self-portrait of the artist. Oval, in gilt frame. *Height, 5 inches; width, 4 inches*

Inscribed on the back in a manner similar to the preceding.

From the Collection of the Hon. Mrs. Frederick Baring.

[SEE ILLUSTRATION]

16 SIR GODFREY KNELLER

Miniature enamel portrait. After the original portrait of himself in the Collection of the Marquess of Exeter. Oval, in gilt frame.

Height, 5 inches; width, 4 inches

With inscription on the back.

From the Collection of the Hon. Mrs. Frederick Baring.

[SEE ILLUSTRATION]

17 SIR JOSHUA REYNOLDS

Miniature enamel portrait. From the original painted by himself in his Majesty's Collection. Oval, in gilt frame.

Height, 5 inches; width, 4 inches

With inscription on the back.

From the Collection of the Hon. Mrs. Frederick Baring.

[SEE ILLUSTRATION]



MINIATURE ENAMEL PORTRAIT OF
MATTHEW PRIOR
BY HENRY PIERCE BONE

[NUMBER 14]



MINIATURE ENAMEL PORTRAIT OF
SIR WILLIAM BEECHEY
BY HENRY PIERCE BONE

[NUMBER 15]



MINIATURE ENAMEL PORTRAIT OF
SIR GODFREY KNELLER
BY HENRY PIERCE BONE

[NUMBER 16]



MINIATURE ENAMEL PORTRAIT OF
SIR JOSHUA REYNOLDS
BY HENRY PIERCE BONE

[NUMBER 17]

RICHARD PARKES BONINGTON

1801-1828

Bonington was born in Northamptonshire, and was trained in Paris under Baron Gros; he was awarded a Gold Medal for the work he exhibited in the Paris Salon, and the brilliance of his work attracted much attention. His early death limited his output and his works are scarce.

18 ROUEN FROM THE SEINE

Pencil drawing. Showing the Cathedral in the background and a busy waterside scene. Gilt frame.

Height, 8 inches; width, 11 inches

From the Collection of J. P. Heseltine, Esq.

HABLOT KNIGHT BROWNE ("PHIZ")

1815-1882

Better known as "Phiz"; he was christened Hablot in memory of his sister's fiancé of that name, who fell at Waterloo. In 1836 he first became associated with Dickens and in 1837 the two journeyed to Flanders together, followed by a visit to Yorkshire, where they made studies for "Nicholas Nickleby". The subjects of his illustrations of Lever's novels are nearly always horses, which were his great delight.

19 MR. RALPH NICKLEBY'S FIRST VISIT TO HIS POOR RELATIONS (1858)

Water color and pencil drawing. Ralph Nickleby is seen bowing and gazing intently at Nicholas; Mrs. Nickleby is seated; her daughter stands beside her. Framed. *Height, 5 inches; width, 4 inches*

THE ORIGINAL DRAWING FOR THE VIGNETTE TITLE-PAGE TO VOL. I OF THE "LIBRARY EDITION" OF DICKENS' "NICHOLAS NICKLEBY".

20 PAT AND HIS PIG (1880)

Water color. Oval. Pat, swinging his shillelagh, with his fat pig following him, saunters jauntily by two Irish girls, standing in mid-stream with uplifted skirts, drawing water. Glances of mutual admiration pass between them. Signed "Phiz", and dated. Framed.

Height, 3¼ inches; width, 4½ inches

A DELIGHTFUL EXAMPLE OF "PHIZ'S" WORK.



DRAWING FOR THE TITLE-PAGE OF DICKENS' "MARTIN CHUZZLEWIT"
 FRAMED WITH THE ENGRAVING
 BY HABLOT K. BROWNE ("PHIZ")

[NUMBER 21]

21 **DRAWING FOR THE ENGRAVED TITLE-PAGE OF "MARTIN CHUZZLEWIT"**

Pencil drawing. "Mr. Pinch" is seen seated at an organ playing as the tiny figures of the various characters in the story dance about him. Framed with the engraving of the same.

Height, 7½ inches; width, 5 inches

This is the final and completed drawing for the guidance of the engraver in making the frontispiece for Dickens' "Martin Chuzzlewit".

[SEE ILLUSTRATION]



"NORFOLK HOWARD'S RIDE TO THE ROW"
BY HABLOT K. BROWNE ("PHIZ")

[NUMBER 22]

22 FRONTISPIECE SKETCH AND SIX FINISHED DRAWINGS
ENTITLED, "NORFOLK HOWARD'S RIDE TO THE ROW"

Pencil and water color. Although the title is a mere pencil sketch, six drawings illustrating the young man's equestrian adventures are fine characteristic works in the artist's best manner. Each signed "Phiz". All framed. (7)

Height of each, 7 $\frac{1}{4}$ inches; width, 10 $\frac{1}{4}$ inches

[SEE ILLUSTRATION]

ADAM BUCK

1759-1833

Buck was renowned in his native city—Cork—as a portrait and miniature painter; he went to England in 1795 and from then until his death exhibited at the Academy over 170 portraits of well known people of his day. A large number of his pictures were reproduced in colored engraving, and at the present time are still being reproduced.

23 PORTRAIT OF JOHN PHILPOT CURRAN (IRISH ORATOR AND JUDGE)

Pencil and sepia drawing. Three-quarter length, seated, wearing a dark coat and knee breeches, white waistcoat and frilled cravat. A classic portico with columns and a statue of a Roman Senator appear in the background. Gilt frame.

Height, 13½ inches; width, 10½ inches

From the Collection of Francis Wellesley, Esq.

24 HELENA (MRS. CLARK)

Stipple engraving printed in colors. Gilt frame.

J. BURGI

DUTCH, 17TH CENTURY

25 A RIVERSIDE LANDSCAPE

Gouache painting. A composition of wonderful detail and fine perspective. Old gilt frame. *Height, 5¾ inches; width, 8¼ inches*

26 LANDSCAPE WITH CATTLE AND PEASANTS

Gouache painting. Signed. Old gilt frame.
Height, 5¾ inches; width, 7½ inches

27 A MOUNTAIN LANDSCAPE WITH WATERFALL

Gouache painting. Signed. Old gilt frame.
Height, 5¾ inches; width, 7½ inches

SIR EDWARD COLEY BURNE-JONES, BART., R.A.

ENGLISH, 1838-1898

Burne-Jones was associated with William Morris, Rossetti and Ruskin; the high standard of craftsmanship which they set for themselves was never lowered and the present collection of drawings and studies, some for his most famous pictures, show with what devotion and patience Burne-Jones worked. In all that he produced there is nothing slipshod or careless.

28 POLAR BEAR

Black and white chalk drawing. Sketch of polar bear in characteristic pose. Framed. *Height, 8 $\frac{3}{4}$ inches; width, 14 inches*

29 STUDY OF A GIRL'S HEAD

Pencil on white paper. Three-quarter face, turned to the left. Gilt frame. *Height, 7 $\frac{3}{4}$ inches; width, 6 $\frac{3}{4}$ inches*

From the Sale of the remaining works of the Artist, sold by order of the Executors at Christie's, 1919.

30 STUDY OF A YOUNG WOMAN'S HEAD

Pencil on white paper. Full-face; tilted slightly backwards, the eyes looking to left. Gilt frame. *Height, 9 $\frac{1}{2}$ inches; width, 7 inches*

From the Sale of the remaining works of the Artist, 1919.

31 THE FIELD OF BOAZ

Water color. A figure in greenish-blue draperies, holding a rod, standing in a field of corn. Gilt frame. Initialled and dated "E.B.J., 1897". *Height, 15 $\frac{1}{2}$ inches; width, 9 inches*

From the Collection of James Gresham, Esq., 1917.

Exhibited at the Water Color Exhibition held at the Manchester Whitworth Institute, 1912.

32 STUDY OF A FEMALE FIGURE

Gold and white on pink paper. Full-length, in classic draperies, walking to left, the left arm raised. Initialled and dated, "E.B.J., 1897". Framed. *Height, 14 inches; width, 7 $\frac{3}{4}$ inches*

Exhibited at the Fine Arts Exhibition in Berlin, 1898.

Exhibited at the Burlington Fine Arts Club, London, 1899.

Exhibited at the Japan-British Exhibition, 1910.

33 STUDY FOR A KING IN "THE STAR OF BETHLEHEM"

Black and white chalk on brown paper. A fine example of Burne-Jones' treatment of draperies. A study for the beautiful water color painting in the Birmingham Art Museum, painted 1888-91; very slightly altered. The design was executed in tapestry by William Morris for Exeter College, Oxford. Gilt frame. Initialled "E.B. J."

Height, 13½ inches; width, 6½ inches

From the Sale of the remaining works of the Artist, 1919.

34 STUDY OF THREE YOUNG WOMEN

Red chalk on white paper. In typical draperies. Gilt frame.

Height, 11½ inches; width, 9½ inches

From the Collection of F. S. Ellis, Esq., Torquay, England, 1918.

35 THE MEETING

Water color and pastel. Study of an enclosed garden, with angels and draped figures. Gilt frame. *Height, 6½ inches; width, 9¾ inches*

36 ST. MICHAEL

Black and white chalk on brown paper. A study for a design for a stained glass window in St. Margaret's Church, Rottingdean, England. Initialled "E.B.J." Framed.

Height, 14½ inches; width, 7½ inches

37 STUDIES OF ANGELS

Pastel on brown paper. In voluminous draperies; one facing, the other with the back partly turned to the spectator, the right hand raised. Black oak frame. *Height, 20 inches; width, 17½ inches*
From the Sale of the remaining works of the Artist, 1919.

38 TWO STUDIES OF MALE FIGURES

Pencil on white paper. Two in one. A study for the topmost figure in Burne-Jones' famous picture, "The Wheel of Fortune", painted in 1875; inscribed in the top right-hand corner "Raffaelli fresco, 11 Fleet Row, L.L."; and another fine study of a nude male figure, with a background of a path through mountains indicated. Oak frame.

Height of each, 10½ inches; width, 7 inches

From the Sale of the remaining works of the Artist, 1919.

39 TWO STUDIES OF HAIR

Pencil on white paper. Two in one. The faces lightly indicated. Oak frame. *Height of each, 8¾ inches; width, 6¾ inches*

SIR EDWARD COLEY BURNE-JONES, BART., R.A.

40 FIVE STUDIES OF HAIR AND HEAD-DRESSES

Pencil on white paper. Four of female heads on one sheet; the other the back of a woman's head with an intricate knot of hair. Two in oak frame.

Height of each, 10 inches; width, 7 inches

From the Sale of the remaining works of the Artist, 1919.

41 TWO PORTRAIT STUDIES OF MISS MAY MORRIS

Pencil on white paper. Two heads on one sheet; one profile, the other three-quarter face. Miss Morris, daughter of William Morris, is well known as a lecturer on embroidery. Oak frame.

Height, 12½ inches; width, 9½ inches

From the Sale of the remaining works of the Artist, 1919.

42 DAY AND NIGHT

Water color. A circular medallion. Against a starry sky the figure of Night, in blue draperies, bending to awaken Day, who sleeps. Framed.

Diameter, 6 inches

43 FOUR STUDIES OF HEADS

Pencil on white paper. Three female faces in profile, on one sheet; and the back of a female head, with the hair arranged in an elaborate coil. In wood frames.

Height, 12½ inches; width, 9½ inches

Height, 10 inches; width, 6 inches

44 STUDY FOR THE HEAD OF FORTUNE

Pencil on paper. For Burne-Jones' famous picture, "The Wheel of Fortune", which depicts a female figure, with a calm, impassive face, turning a wheel on which are bound the figures of men. Oak frame.

Height, 9¾ inches; width, 9½ inches

45 STUDY FOR PERSEUS

Pencil on white paper. For one of the series of nine pictures illustrating the story of Perseus and Andromeda. Oak frame.

Height, 11¾ inches; width, 9½ inches

46 GANYMEDE

Pastel. A fine study of an eagle of ruthless appearance carrying off a very scared-looking little baby. Inscribed on the back, "Ganymede and the Eagle—The Bird and the Bantling?" Oak frame.

Height, 12¾ inches; width, 9 inches

47 **SIX INTAGLIO DESIGNS**

Black and white chalk on brown paper. Small circular medallions of beautifully executed female figures in the classical manner. Mounted in one oak frame. *Diameter of each, 3½ inches*

48 **TWO STUDIES FOR COPHETUA**

Pencil on white paper. Two studies of the draperies of the King as he sits at the feet of the Beggar-maid. "Cophetua and the Beggar-Maid", Burne-Jones' most famous picture, is now in the Tate Gallery, London. Two in one oak frame.

Height of each, 12 inches; width, 7½ inches

49 **STUDY OF A MALE FIGURE**

Black and white chalk on brown paper. Full-length, the body leaning slightly forward, the right arm upraised. Black and gold frame.

Height, 31 inches; width, 19½ inches

50 **STUDY OF A WING**

Water color on brown paper. Oak frame.

Height, 13 inches; width, 10 inches

51 **STUDY FOR BRIAR ROSE**

Pastel on brown paper. One of Burne-Jones' most famous series of paintings; it consisted of four pictures depicting the story of the Sleeping Beauty. Framed. *Height, 24 inches; width, 36 inches*

52 **HEAD OF A MAN**

Black and white chalk on brown paper. Profile to right; looking upwards. Framed.

Height, 17¾ inches; width, 16 inches

53 **STUDY OF A WOMAN'S HEAD**

Red chalk. Three-quarter face, turned to the left. Framed.

Height, 16 inches; width, 12 inches

54 **MARTYRDOM**

Pencil. Finished cartoon for a stained glass window. Framed.

Height, 30 inches; width, 22 inches

55 **STUDY FOR PERSEUS**

Pastel on brown paper. Two studies on one sheet. The "Perseus" series consisted of nine pictures; these two studies are for the figure of the goddess Pallas bringing to the hero the Sword of Sharpness. Framed.

Height, 28 inches; width, 25½ inches

SIR EDWARD COLEY BURNE-JONES, BART., R.A.

56 **BLIND LOVE**

Pastel on brown paper. Study for the water color which was painted in 1877. Framed. *Height, 41 inches; width, 14 inches*

57 **WOOD NYMPHS**

Charcoal on brown paper. Study of figures for "Avalon", a picture on which Burne-Jones worked for seventeen years, and which was unfinished at his death. Framed.

Height, 48 inches; width, 24 inches

58 **TWO STUDIES FOR THE CAR OF LOVE**

Charcoal on brown paper. Two separate studies of a male and female figure. Framed. (2)

Height of each, 42 inches; width, 24 inches

59 **THREE STUDIES FOR THE CAR OF LOVE**

Charcoal on brown paper. Three separate studies of male and female figures. Framed. (3) *Height of each, 42 inches; width, 24 inches*

60 **ST. MICHAEL**

Charcoal on white paper. Design for stained glass window in Edinburgh, Scotland; the whole series of designs comprised six panels representing the Procession of the Ark and various Saints. Framed.

Height, 89 inches; width, 31 inches

61 **ST. PAUL PREACHING AT ATHENS**

Charcoal on white paper. One of three designs for a stained glass window at Morton, England. Framed.

Height, 98 inches; width, 24 inches

W. G. BURN-MURDOCH, K.B.G.S., R.C.A.

CONTEMPORARY ENGLISH

62 **WASHING DAY AT CARCASSON**

Framed.

Height, 18¾ inches; width, 27 inches

62A **CLEARING STONES OUT OF THE CREDE (1920)**

Water color. Four sportsmen are at their task, removing stones from the bed of a rocky stream, in order to allow salmon to pass more easily. Signed and dated. Framed.

Height, 10¼ inches; width, 14¾ inches

The Crede runs through the grounds of Lews Castle, Isle of Lewis Scotland.

L. T. BUTCHER

CONTEMPORARY ENGLISH

63 PICCADILLY CIRCUS (1923)

Colored chalk drawing. Signed and dated. Framed.

Height, 18½ inches; width, 13½ inches

RANDOLPH CALDECOTT

1846-1886

64 MAY-DAY OFFERINGS (1884)

Two pen and ink drawings. Swains in costume of the late eighteenth century shyly offering bouquets of flowers to young maidens. Signed with initials. Framed together.

Height, 4¼ inches; width, 6¾ inches

Laid down on the back of the frame is a two-page letter in the artist's autograph, to Mr. Lewis, sending the two sketches: "*the sort I make for my Picture Books—(I am using a sketch similar to one of these)—which I think are most characteristic of me*"; etc.

65 THREE PENCIL DRAWINGS

Pencil and wash sketches, being the originals for illustrations which appeared as woodcuts in one of the historical romances of the time. Mounted. With the published woodcuts. In one frame.

JACQUES CALLOT

1592-1635

66 A VILLAGE FETE

Plumbago drawing. Several figures are represented drinking outside a tavern to the right, while in the foreground groups of men and women are seen gathering round the booths of merchants or dancing round a tree. A church spire on a hill in the distance. Signed. Gilt frame.

Height, 2¾ inches; width, 3⅝ inches

Exhibited at the Victoria and Albert Museum, 1916-18.

From the Collection of Francis Wellesley, Esq.

GEORGE CATTERMOLÉ

1800-1868

Cattermole first drew architectural subjects, but he is best known for his illustrations of Dickens' "Barnaby Rudge", "The Old Curiosity Shop", and many historical and antiquarian works.

67 STARTING FOR THE WARS

Water color. Amidst the pomp and ceremony of a departing knight and his followers the townsfolk mingle to say their farewells, while the handsome knight on his cavorting charger turns to bid a last silent farewell to his weeping lady at the window in the castle. Gilt frame.

Height, 12 inches; width, 19½ inches

From the Collection of James Orrock, Esq., R.I.

68 THE ARMORY

Water color. A scene in an armorer's shop in the time of Charles II. The royal patron is seen receiving the homage of the old artisan in the midst of his collection. Gilt frame.

Height, 18 inches; width, 26 inches

G. CHAMBERS

ENGLISH, 19TH CENTURY

69 OFF THE NORE

Water color. Hay barges and schooners sailing before a stiff breeze. Gilt frame.

Height, 9 inches; width, 12 inches

Exhibited at the Grosvenor Galleries, 1877-78.

From the Collection of James Orrock, Esq., R.I.

HENRI JULIEN CHEPPY

CONTEMPORARY FRENCH

70 STILL LIFE

Water color. Chrysanthemums in a blue and white jar. Signed "H. Cheppy". Framed.

Height, 22½ inches; width, 17½ inches

Exhibited at the Salon de l'Ecole Française, Paris.

71 STILL LIFE

Water color. Pink and red roses in a tall blue glass jar. Signed "H. Cheppy". Framed.

Height, 26½ inches; width, 19½ inches

72 **STILL LIFE**

Water color. Cornflowers in a vase and pink roses. Signed "H. Cheppy". Framed. *Height, 25½ inches; width, 18½ inches*

73 **STILL LIFE**

Water color. Roses in a vase, by the side of which is a Chinese perfume ball. Signed "H. Cheppy". Framed. *Height, 23½ inches; width, 17½ inches*

74 **STILL LIFE**

Water color. Carnations in a glass vase. Signed "H. Cheppy". Framed. *Height, 24 inches; width, 17½ inches*

75 **STILL LIFE**

Water color. Roses in a blue jar. Signed "H. Cheppy". Framed. *Height, 24½ inches; width, 17½ inches*
Exhibited at the Salon de l'Ecole Française, Paris.

THOMAS COLLIER

1840-1891

Painter of English landscape in water colors; he was practically self-taught. In 1861 he was elected to the Royal Institute of Painters in Water Colours and exhibited paintings in Paris, where he was created a Chevalier of the Legion of Honour.

76 **A MOORLAND**

Water color. Signed. Gilt frame. *Height, 6¾ inches; width, 9¾ inches*

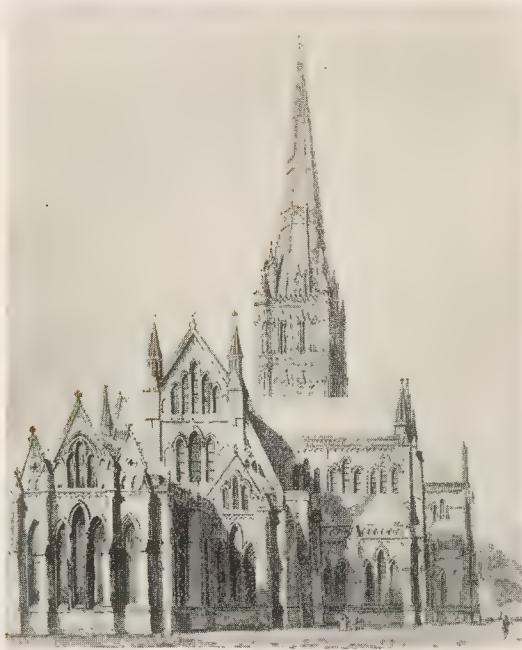
76A **SEASHORE WITH CLIFFS**

Water color. Framed. *Height, 7¾ inches; width, 11¾ inches*

JOHN CONSTABLE, R.A.

1776-1837

One of the most famous of English landscape painters, whose love of nature and sincerity of character have imbued his sketches of scenes in Suffolk, Hampstead, Salisbury and Brighton, to which his work was almost entirely restricted, with a spontaneity of tone, color and atmosphere unsurpassed by the work of any other artist.



SALISBURY CATHEDRAL
BY JOHN CONSTABLE, R.A.

[NUMBER 77]

77 SALISBURY CATHEDRAL

Pen and wash drawing. A study for the large picture. Exhibiting fine attention to architectural detail. Gilt frame.

Height, 10 inches; width, 7½ inches

From the Artist's Sale in 1892, and the Fairfax Murray Sale in 1917.

[SEE ILLUSTRATION]



SALISBURY CATHEDRAL
BY JOHN CONSTABLE, R.A.

[NUMBER 78]

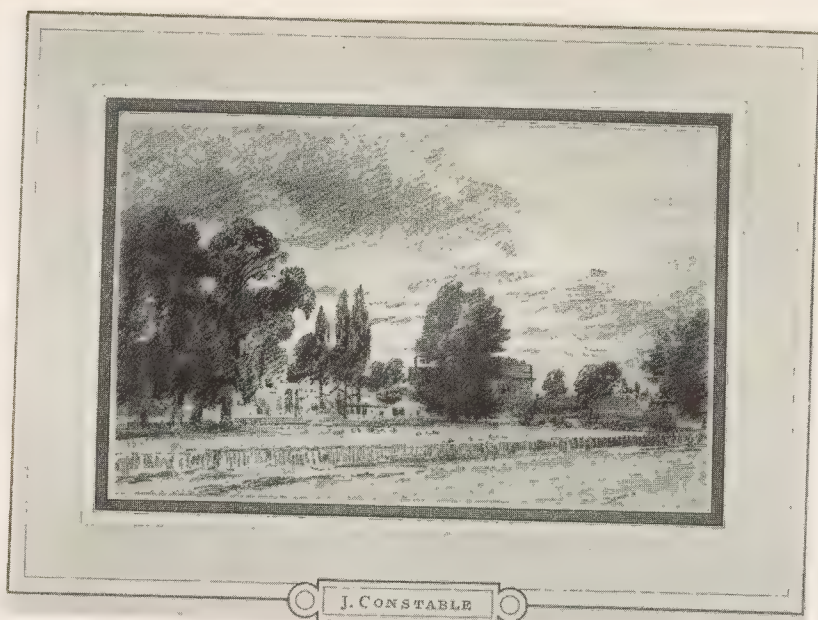
78 SALISBURY CATHEDRAL

Pencil drawing. The graceful spire of the Cathedral in silhouette against a sunset sky. Its reflection with the surrounding verdure is seen in the mirror surface of a pool in the foreground. Dated in the upper corner, "27 July 1820, Salisbury". Gilt frame.

Height, 6½ inches; width, 9 inches

From the Captain Constable and J. P. Heseltine Collections.

[SEE ILLUSTRATION]



THE CATHEDRAL CLOSE AT SALISBURY
BY JOHN CONSTABLE, R.A.

[NUMBER 79]

✓ 79 **THE CLOSE AT SALISBURY**

Pencil drawing. Fine and vigorous in handling. Gilt frame.

Height, 4½ inches; width, 7 inches

From the Captain Constable and J. P. Heseltine Collections.

[SEE ILLUSTRATION]

80 **PLOUGHING**

Pencil drawing. Subject engraved by David Lucas.

Height, 4 inches; width, 8 inches

From the Collections of Mrs. MacKinnon (née Constable) and J. P. Heseltine, Esq.

✓ 81 **A LUGGER, BRIGHTON BEACH, 1824**

Pencil drawing. A close-up study of one of the sturdy fishing craft drawn up on the beach. Gilt frame.

Height, 7 inches; width, 10¼ inches

From the Captain Constable and J. P. Heseltine Collections.

82 LANDSCAPE

Charcoal sketch on blue paper. Framed.

Height, 6½ inches; width, 10¼ inches

From the Collection of the late Richard Norton, Esq., Boston, Mass.

83 BRIGHTON BEACH, 1824

Pen and wash drawing. The famous fishing luggers are seen drawn up on the beach while the fishermen sort out their gear. Gilt frame.

Height, 7 inches; width, 10½ inches

From the Captain Constable and J. P. Heseltine Collections.

84 HARROW, FROM THE FIELDS AT CHILD'S HILL

Pencil drawing. Dated "Sunday, Aug. 12, 1821". Gilt frame.

Height, 6 inches; width, 9 inches

From the Captain Constable and J. P. Heseltine Collections.

85 OLD SARUM FROM DURNFORD DOWNS

Pencil drawing. With title in the artist's hand and dated "July 26, 1820". Gilt frame.

Height, 6½ inches; width, 9½ inches

From the Captain Constable and J. P. Heseltine Collections.

86 ELSTREE, and, NEAR GORING

Water colors. A delightful pair of miniature landscapes. Gilt frames. (2)

Height of each, 3 inches; width, 4 inches

JULIA CONVERT

CONTEMPORARY FRENCH

87 ROSES

Water colors. Three separate paintings. Signed "Julia Convert". Framed. (3)

Height, 11½ inches; width, 15½ inches

MATTHEW RIDLEY CORBET

ENGLISH, 1850-1902

Corbet was born in Lincolnshire, England; he studied in London at the Royal Academy and Slade Schools, where he became a great friend of Watts. He also studied and perfected his style in Rome under Costa.

88 HAYSTACKS IN FRANCE

Water color. Field with groups of haystacks and peasants; mountains in the distance. Signed "M. R. Corbet". Gilt frame.

Height, 5 inches; width, 14 inches

RICHARD COSWAY

1742-1821

Born in Devonshire, he early distinguished himself by his drawings, which were praised by Cipriani and Bartolozzi. He had for subjects all the beauty and fashion of the day, and was much encouraged by George IV, then Prince of Wales.



KITTY FISHER
BY RICHARD COSWAY

[NUMBER 89]

89 KITTY FISHER

Pen and ink drawing. The subject, a famous beauty of her day, is seen seated on an embankment in a garden; she holds a gentle dove, while others flutter about or drink at a fountain to the right. Her dress is of a loose décolleté bodice and full skirt, while her hair is dressed with a tiara, which is caught up at the back in loops of curls. Signed to the lower right "Rd. Cosway", and dated 1767.

From the Collection of Francis Wellesley, Esq.

CONSIDERED ONE OF THE MOST BEAUTIFUL AND MOST IMPORTANT OF COSWAY'S DRAWINGS IN EXISTENCE.

[SEE ILLUSTRATION]



FRANCES ABINGTON, THE ACTRESS
BY RICHARD COSWAY

[NUMBER 90]

90 **FRANCES ABINGTON, THE ACTRESS**

Pencil drawing. She is represented full-length, seated under a tree, a spaniel by her side, and wearing a short-sleeved gown embroidered with rosebuds. Fine carved scroll frame.

Height, 6 inches; width, 4¾ inches

From the Collection of Francis Wellesley, Esq.

A SUPERB DRAWING.

[SEE ILLUSTRATION]



PORTRAIT OF MRS. DELANY
BY RICHARD COSWAY

[NUMBER 91]

91 **PORTRAIT OF MRS. DELANY**

Pencil drawing. Full-length, seated; richly embroidered gown; lace mob-cap on the powdered hair; face slightly tinted. Framed.

Height, 9 inches; width, 7 $\frac{1}{4}$ inches

From the Collection of Francis Wellesley, Esq.

[SEE ILLUSTRATION]

92 **JOHN AND FREDERICK PONSONBY**

India ink drawing. The elder boy in profile stooping to point out to his brother the inscription on the base of a classic urn. The younger boy, resting his knee on the step of the pedestal, turns an enquiring face to his brother. Both wear satin jackets and breeches, and the older a cloak. Framed with the engraving of the same subject.

Height, 9 inches; width, 7 inches

From the Collection of Francis Wellesley, Esq.

Exhibited at Bath, 1909.

JOHN SELL COTMAN

1782-1842

One of the most gifted painters of the "Norwich" School. He executed a few beautiful oil paintings, but the majority of his works are landscapes and marine pieces in water colors. There is a fine pen and ink drawing executed by him at the age of twelve, in the Cotman Collection at the British Museum.

93 A VIEW OF A GRAVEL PIT

Pencil drawing on buff paper. Gilt frame.

Height, 9 inches; width, 13 inches

From the Collection of J. P. Heseltine, Esq.

94 LANDSCAPE WITH FIGURES

Water color. Gilt frame. *Height, 6½ inches; width, 9¾ inches*

From the Dr. Percy and J. P. Heseltine Collections.

95 LODDON, NORFOLK

Pencil and wash drawing. Signed. Gilt frame.

Height, 6 inches; width, 11 inches

Engraved in "Excursions through Norfolk in 1818", by E. Roberts.

From the Collection of J. P. Heseltine, Esq.

DAVID COX

1783-1859

96 HADDON HALL IN THE OLDEN TIME

Water color. A fine interior with a flagged hall, a musicians' gallery and groups of figures gathered round two tables. Signed and dated "David Cox, 1841". Framed.

Height, 13½ inches; width, 19½ inches

Exhibited at the Victorian Era Exhibition, 1897.

From the Collection of James Orrock, Esq., R.I.

"The sketches of Haddon . . . will continue to be noteworthy as examples of slight, bold and broad execution, of work done in the fullest vigour of the artist, of draughtmanship."—F. Wedmore in his "Studies in English Art".

ALEXANDER COZENS

1700-1786

Cozens was a natural son of Peter the Great and an Englishwoman whom he took with him to Russia, where Cozens was born. The Czar sent him to Italy to study painting, for which he showed marked talent, and in 1746 he came to England. He painted water color landscapes with much poetical feeling and was in high favor with all the great personages of his day.

97 A MOUNTAINOUS LANDSCAPE

Sepia wash drawing. Framed. *Height, 9 inches; width, 12 inches*
From the Collection of J. P. Heseltine, Esq.

JOHN ROBERT COZENS

1752-1797

Son of Alexander Cozens. In a letter to William Carpenter, Constable wrote of him: "I want to know when the younger Cozens was born; his name was John and he was the greatest genius that ever touched landscape." He was an intimate friend of William Beckford, of Fonthill, Author of "Vathek", in an account of whose tour to Italy by Cyril Redding, occurs the passage: "Though but a few months returned from his former tour, Mr. Beckford commenced preparations for his second by engaging Mr. Cozens, an artist of considerable ability, to accompany him to Italy."

98 BAY NEAR HARLECH

Water color. From the vantage point of the high cliffs the beautiful expanse of the bay is seen. Mountain and rolling hills in the background. Gilt frame. *Height, 10 inches; width, 14 inches*

JOSHUA CRISTALL

1767-1847

An English painter of rural subject pictures; with Barret, Havell, the two Varleys and others of lesser importance, he founded the English Society of Painters in Water Colours, which has evolved into the R. W. S. of to-day.

99 A COUNTRY GIRL IN A SUNBONNET

Water color. Signed and dated, "J. Cristall, 1816, Hurley, Berks." Framed. *Height, 12½ inches; width, 9 inches*
From the Collection of J. P. Heseltine, Esq.

GEORGE CRUIKSHANK

1792-1878

Born in Bloomsbury; he started as a political caricaturist, but from 1819-21 gradually turned his attention to book illustration. His etchings for Grimm's Fairy Stories are brimful of imagination and whimsicality, not one inch being without its droll elf or gay little fairy, with some extremely apt accessory. The two series of the "Sketches by Boz" began his long connection with Dickens. In 1847-8 he published "The Bottle" and "The Drunkard's Children", which were his first contributions to the cause of temperance, which he ardently advocated.



A MIDSUMMER NIGHT'S DREAM
BY GEORGE CRUIKSHANK

[NUMBER 100]

100 A MIDSUMMER NIGHT'S DREAM

Water color. The original finished painting from which Cruikshank's print of that title was engraved. Gilt frame.

Height, 13½ inches; width, 17 inches

AN UNUSUALLY FINE SPECIMEN OF CRUIKSHANK'S WORK.

[SEE ILLUSTRATION]

GEORGE CRUIKSHANK

101 **THE TRIUMPH OF CUPID: A REVERIE (1845)**

Pencil sketches. On the recto and verso of a single sheet. The artist is shown seated, and smoking a long pipe; Cupid is portrayed up to his various and oft-told pranks, seated in his Triumphal Chariot, etc. Signed.

Height, 7¼ inches; width, 7½ inches

PRELIMINARY SKETCHES FOR THE FAMOUS ETCHING WHICH FIRST APPEARED IN THE FIRST NUMBER OF CRUIKSHANK'S "TABLE-BOOK", depicting the artist, seated, smoking before a grate, and surrounded by delineations of the triumphs of Cupid. The drawing bears comments of great interest in Cruikshank's autograph; i.e.: "*Let me see, what shall the first plate be—suppose we have—The Triumph of Cupid. Ladies & Gentlemen: I have the Honour, the —, of appearing before you once more in a publication of my own*", etc.

102 **KILLING TIME**

Sepia wash drawing. A half-dozen men idling in various stages of boredom; one scribbles amorous nothings on a window pane; another thrusts with his rapier at the clock. Many detail studies for the drawing occupy the margins, pencilled with explanatory notes.

Height, 9 inches; width, 11 inches

103 **TIME THROWN AWAY**

Wash drawing. Six charwomen scrub energetically at a large Negro in a washing-tub. Captioned: "*Ah! you can never make a whistle of a pig's tail!*"

Height, 8½ inches; width, 11 inches

A CHARACTERISTIC SPECIMEN OF THE ARTIST'S HUMOR. Published in 1827, in the Artist's "Illustrations on Time".

104 **A PRETTY TIME TO COME HOME (1827)**

Sepia wash drawing. An angered wife greets the return of her intoxicated husband with arm outstretched towards the clock, the hands of which point to 3 A.M.; a child lies in bed crying; the cat, having eaten the waiting supper, leaps from the table in terror of the approaching quarrel. Pencilled studies in margin.

Height, 8½ inches; width, 11 inches

Published in 1827 as a separate print.

105 **WORKING OVERTIME, MAKING MILITARY CLOTHES**

Pencil drawing. Tailors working in great haste. With pencilled studies and explanations in margin.

Height, 8½ inches; width, 11 inches

106 **THE ELVES AND THE SHOEMAKER**

Pencil drawing. Subject illustrating one of Grimm's "German Popular Stories". Drawn on thin paper with caption below: "*The Elves and the Shoemaker. Copied by me from my original design & etching made by me in 1822 to illustrate the Grimms' Popular German Stories Vol. 1, George Cruikshank March 1870*". Mounted.

Height, 6 inches; width, 4½ inches

Made by Cruikshank for Hotten's reprint of 1870, with introduction by Ruskin.

107 **TOM PUSS, AFTER HIS MASTER IS DRESSED, INTRODUCES HIM TO THE KING (1864)**

Water color and pencil drawing. Puss's master, garbed as befitting "The Marquis of Carabas", bows to the King, who, with his Queen, and surrounded by his Courtiers, sits in his coach. TOM PUSS IS ABSENT, the drawing having presumably been left by the artist before inserting his tiny figure.

Height, 8 inches; width, 5 inches

Published in 1864 as an illustration to Number Four of "The Fairy Library".

108 **HOP-O'-MY THUMB AND THE SEVEN-LEAGUE BOOTS (1853)**

Pencil sketch. Design for wrapper, showing, in addition to the lettering, the figures of the Giant Ogre in "Hop-o'-My-Thumb", and that of Jack climbing the Bean-Stalk.

Height, 9 inches; width, 7 inches

109 **HOP-O'-MY-THUMB AND THE SEVEN-LEAGUE BOOTS (1853)**

Pencil sketch. The Frontispiece. In two compartments, one showing the father and mother conspiring to get rid of Hop-o'-My-Thumb; the other depicts the abandonment of Hop-O'-My Thumb and his brothers in the wood.

Height, 8½ inches; width, 6¾ inches

A SKETCH FOR THE FRONTISPIECE OF NUMBER ONE OF "THE FAIRY LIBRARY".

110 **SKETCHES**

Pencil drawing. A seated man, smoking, beside a burning lamp; before him bows an imp. Studies of heads in helmets with lowered and raised vizors. Apparently studies for "Grimm's "German Popular Stories", or for "Aladdin and His Wonderful Lamp".

Height, 7 inches; width, 4½ inches

Listed in the upper left corner, in Cruikshank's hand, are the titles of several of the tales in "German Popular Stories".



TIMOTHY'S SHOES
BY GEORGE CRUIKSHANK

[NUMBER 111]

111 TIMOTHY'S SHOES (1870)

Water color. In three compartments, showing the Fairy Godmother giving the magic shoes to her Godchild; Timothy kicking off the shoes when they pinch him as he goes the wrong way; and at last the shoes, unaccompanied, and having performed their duty, walking away. Signed and dated. *Height, 6½ inches; width, 4¼ inches*

A CHARMING DRAWING OF VERY FINISHED EXECUTION, to illustrate Mrs. Ewing's "The Brownies and Other Tales", 1871. Previously it and the story had appeared in "Aunt Judy's Magazine". The title and captions are neatly written in, and the whole completely finished.

[SEE ILLUSTRATION]



TOM PUSS AND THE KING
BY GEORGE CRUIKSHANK

[NUMBER 112]

112 TOM PUSS AND THE KING (1864)

Water color. In two compartments. In one Tom Puss runs up to the King's Coach to tell him that his master, "The Marquis of Carabas", is in the river; in the other, Puss introduces his master to the King, who bows from his coach. *Height, 8½ inches; width, 5¼ inches*

IDENTICAL WITH THE PUBLISHED ETCHING IN NUMBER FOUR OF CRUIKSHANK'S "FAIRY LIBRARY".

[SEE ILLUSTRATION]

GEORGE CRUIKSHANK

113 THE LAST SCENE IN THE LIFE OF SIR JOHN FALSTAFF
(1858)

Pencil sketch. The Fat Knight lies upon his death-bed. Mistress Quickly feels his feet under the sheets, "and they were as cold as any stone". Several studies of Falstaff's head, etc. fill the margins.

Height, 7¾ inches; width, 11¾ inches

A PRELIMINARY SKETCH for the etching published in "The Life of Sir John Falstaff". [See "Henry V", Act II, Scene 3.]

114 JACK FALSTAFF BREAKING SKOGAN'S HEAD AT THE COURT
GATE (1857)

Pen and ink and pencil drawings. Two sketches on the recto and verso of a single sheet, showing two stages in the fight between Skogan and Falstaff when a youth, Page to the Duke of Norfolk.

Height, 6¾ inches; width, 8¼ inches

SKETCHES FOR THE ILLUSTRATION IN "The Life of Sir John Falstaff". One is very similar to, the other very different from, the published etching. [See "Henry IV", Part II, Act III, Scene 2.]

115 SIR JOHN FALSTAFF RECEIVING A MOST UNEXPECTED
REBUKE FROM KING HENRY THE FIFTH (1858)

Water color and pencil drawing. The Royal Procession halts by Westminster Abbey, and Falstaff kneels as the Young King administers his stinging rebuke: "I know thee not, old man: fall to the prayers; How ill white hairs become a fool and jester!"

Height, 4½ inches; width, 7 inches

A SPLENDID EXAMPLE OF THE ARTIST'S WORK. Identical with the published etching in "The Life of Sir John Falstaff". [See "Henry IV", Part II, Act v, Scene 5.]

116 SIR JOHN FALSTAFF STEPPING INTO THE BUCK-BASKET
(1858)

Pencil sketch. The Fat Knight steps into the basket, while Mistress Ford and Mistress Page stand ready to heap the clothes upon him. The wide margins are filled with studies of the same subject and others.

Height, 8 inches; width, 12½ inches

A PRELIMINARY STUDY, similar, with the exception of Falstaff's position, to the etching published in "The Life of Sir John Falstaff". [See "Merry Wives of Windsor", Act III, Scene 3.]

117 SIR JOHN FALSTAFF IN THE BUCK-BASKET (1858)

Pencil sketch. The Fat Knight is almost hidden under the linen that Mistress Ford and Mistress Page heap upon him.

Height, 4½ inches; width, 7 inches

Differing from the etching published in "The Life of Sir John Falstaff" only in the lesser detail with which the background is treated. [See "Merry Wives of Windsor", Act III, Scene 3.]

118 MEN OF ALL SORTS TAKE A PRIDE TO GIRD AT ME (1857)

Pencil sketch. Falstaff stands in a London street, his Page bears his sword and buckler.

Height, 9¾ inches; width, 6¾ inches

SKETCH OF THE DESIGN USED FOR THE WRAPPERS OF "The Life of Sir John Falstaff". [See "Henry IV", Part II, Act I, Scene 2.]

119 FALSTAFF AT THE BOAR'S HEAD TAVERN (1857)

Pencil drawing. Group seated around the fireplace at the Boar's Head Tavern. Falstaff, in the centre, holds a cup of sack in his hand and gazes imperiously at the serving-boy. In the margin are various small sketches, including a self-portrait of the artist.

Height, 7¾ inches; width, 11½ inches

AN UNPUBLISHED DRAWING for "The Life of Sir John Falstaff", apparently illustrating Falstaff's dislike of the tavern sack: "You rogue, here's lime in this sack, too!" [See Henry IV, Part I, Act II, Scene 4.] The published etching of this incident illustrates not the drinking, but the effect of the sack, i.e. the Fat Knight's recital of his prowess at Gadshill.

120 SKETCHES OF THE HEADS OF FALSTAFF AND BARDOLPH (circa 1857)

Water color and pencil drawings. Four fine studies of heads, for the illustrations to "The Life of Sir John Falstaff". On one sheet. Signed.

Height, 4¼ inches; width, 3½ inches

121 ATTACK UPON THE BRASS MOUNT BY LORD GUILFORD DUDLEY

Pen and water color drawing. A scene of terrific battle and siege. Mounted.

Height, 4 inches; width, 5½ inches

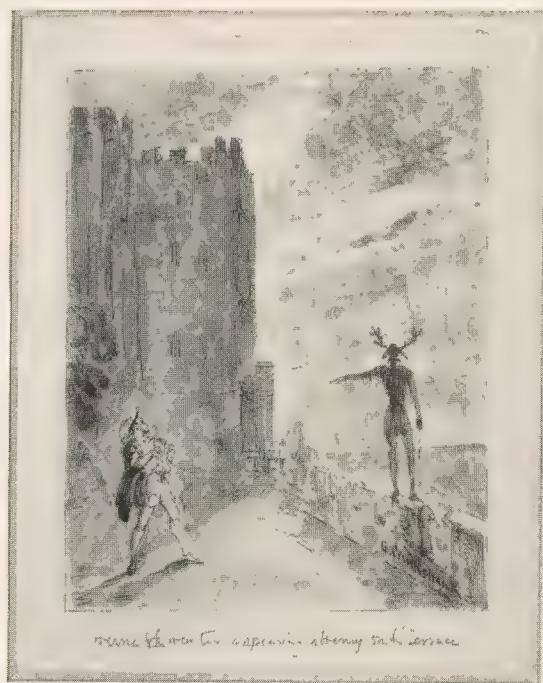
Illustrating perhaps the "Tower of London" by Ainsworth.

122 MASQUE IN THE PALACE GARDEN OF THE TOWER

Pen and water color drawing. A queen and her court appear on a balcony watching the mad revels of grotesque knights and jesters below. Mounted.

Height, 4 inches; width, 5½ inches

An illustration perhaps for one of Ainsworth's historical novels.



HERNE THE HUNTER APPEARING TO HENRY VIII
ON THE TERRACE
BY GEORGE CRUIKSHANK
[NUMBER 123]

123 HERNE THE HUNTER APPEARING TO HENRY ON THE
TERRACE (1843)

Water color. The Hunter, holding a chain, and with his antlers silhouetted against the night-sky, threatens Henry VIII from the battlement. Henry stands back, drawing his sword. Signed.

Height, 5¼ inches; width, 4¼ inches

Identical with the etching, published in 1843, to illustrate Ainsworth's "Windsor Castle", with the curious exception that in this, the original drawing, there is no indication of the storm luridly described by Ainsworth,—on the contrary, the taunting of Henry takes place in bright moonlight.

[SEE ILLUSTRATION]

124 SIR BULKELEY PRICE BRINGING THE MORTGAGE MONEY TO MR. SCARVE (1842)

Water color. Sir Bulkeley, mounted, bows from the centre of the crowded street in the quaint town, to Mr. Scarve in his doorway. The Miser's daughter runs towards the deliverer with hands and eyes upraised in a gesture of thankfulness. Signed.

Height, 5 inches; width, 4 $\frac{1}{4}$ inches

Virtually identical with the etching as it was published to illustrate Ainsworth's "The Miser's Daughter".

125 THE DISCOVERY OF THE MYSTERIOUS PACKET (1842)

Water color. The Miser sits huddled in his chair beside the fire; Hilda, having opened the casket, holds the mysterious packet in her hands.

Height, 5 inches; width, 4 $\frac{1}{4}$ inches

Identical with the published etching illustrating Ainsworth's "The Miser's Daughter".

126 THE PROCESSION OF JACK SHEPPARD FROM NEWGATE TO TYBURN (1839)

Pencil and water color drawing. In three compartments, showing Jack's removal from Newgate; Blueskin's attempted rescue on Holborn Hill; and Jack Sheppard drinking from the St. Giles's Cup.

Height, 5 $\frac{1}{2}$ inches; width, 4 inches

Published as an illustration to the closing scenes of Ainsworth's famous novel.

127 A NIGHT OF HORROR (1842)

Pencil sketches. Fourteen little sketches of figures and heads on one sheet.

Height, 9 $\frac{1}{2}$ inches; width, 7 $\frac{1}{4}$ inches

Published in the "Omnibus", 1842.



THE RIVAL FOUNTAINS
OR, GIN AND WATER
BY GEORGE CRUIKSHANK

[NUMBER 128]

128 **THE RIVAL FOUNTAINS; OR, GIN AND WATER**

Two water colors. One shows the appealing wife and her unhappy children (one of whom, a little girl, drinks unseen from a half empty gin-bottle) leading her staggering husband home; the other depicts a happy family, quenching their thirst at a Public Drinking Fountain. Signed. Mounted together.

Height of each, 8 inches; width, 6 inches

ONE OF CRUIKSHANK'S GREAT DESIGNS FOR HIS FAMOUS SERIES OF TEMPERANCE PICTURES. Published, with two other subjects, as a separate print by William Tegg.

[SEE ILLUSTRATION]

129 FIGURES OF TWO MEN

Water color and pencil drawing. Two men, one seated upon the ground, mopping his brow, the other standing before him and leaning upon a staff.

Height, 5 inches; width, 4 inches

130 THE BRITISH BEE-HIVE

Pencil drawing. Depicting allegorically the several strata of British Society and their denizens, in the guise of a Bee-Hive, surmounted by the Queen. Signed with small self-portrait.

Height, 9½ inches; width, 8 inches

131 THE GOLDEN SPOON

Pencil drawing. In four compartments, separately entitled: The Golden Spoon; Bubbles; Life's Scramble; The World's Idol. Depicting the pursuit of Love and Gold.

Height, 8¾ inches; width, 7 inches

132 PORTRAITS

Pencil drawings. Sketches of characters: A Fop; a Cockney smoking; studies of hands, etc. Signed.

Height, 7 inches; width, 4 inches

133 FAIRIES AND SUNDIAL

Pencil drawing. Imps and fairies dancing upon a sundial. With marginal figure studies.

Height, 6¼ inches; width, 6½ inches

134 BETWEEN THE DEVIL AND THE DEEP SEA: CANDLEMAS DAY

Pencil drawing. Irish clergy and laity struggling over a huge candle. With ecclesiastical background, within frame of candles, figures, missals, snuffers, etc. Beneath, the Devil stands gazing out to sea; on either side are St. George and the Dragon; at the top, two weeping cherubs.

Height, 8½ inches; width, 7¼ inches

135 CARVING THE CHICKEN

Water color and pencil drawing. The Head of the House is, with difficulty, exercising his privilege; his stout wife, two half-grown children, and the dog, are devouring voraciously their portions; the youngest child and the cat wait wistfully.

Height, 2¼ inches; width, 4¾ inches

GEORGE CRUIKSHANK

136 A MOST ADORABLE LADY

Water color and pencil drawing. Men in various attitudes of conflict and adoration form a circle around a Lady, who, seated upon a pile of gold-bags, the cone-shaped formation of which is capped by her wide hoop-skirt, coyly hides her smiling lips behind a fan.

Height, 7 inches; width, 9½ inches

137 GOING A-COURTING

Water color and pencil drawing. A little counting-house clerk walks down the street, with a tell-tale placard on his back. Passers-by and the street-urchins gibe at him. He is self-conscious and indignant, but unable to account for their clairvoyance. Signed.

Height, 4½ inches; width, 3½ inches

138 COACHMAN AND SERVANT

Water color drawing. Coachman and Negro Servant, seated at table, drinking wine. With legend: "*Come, Massa Coachman, may present moment be wors in our lives!!*"

Height, 7½ inches; width, 6¼ inches

139 INTERIOR SCENE WITH FIGURES

Wash drawing. Interior, with figures in the costume of the Restoration, seated around a fireplace.

Height, 4½ inches; width, 3 inches

WILLIAM CRUIKSHANK

EXHIBITED AT THE ROYAL ACADEMY, 1866-79

140 A PAIR OF GAME PICTURES

Miniature paintings on ivory. A beautifully painted pair. One showing hare and wood pigeons, the other wild duck and dotterel. Both signed. Framed. (2)

Height of each, 4¾ inches; width, 5¾ inches

SECOND SESSION

NUMBERS 141-249

T. RAFFLES DAVISON

CONTEMPORARY ENGLISH

141 WESTMINSTER ABBEY

Pen and ink drawing. Framed.

Height, 14 inches; width, 9 inches

142 LANDSCAPES AND SHIPS

Colored chalk drawings. Two landscape sketches, and a sketch of anchored sailing vessels. Framed. (3)

Height, 8½, 9½, and 13 inches; width, 12½, 13½, and 9 inches

143 LANDSCAPES

Colored chalk drawings. Three landscape sketches. Framed. (3)

Height, 6, 9, and 13½ inches; width, 11½, 13½, and 9½ inches

144 LANDSCAPES

Colored chalk drawings. Three landscape sketches. Framed. (3)

Height of each, 9 inches; width, 13 inches

145 LANDSCAPES

Colored chalk drawings. Three landscape sketches. Framed. (3)

Height of each, 9 inches; width, 13 inches

HENRY DAWSON

1811-1878

Byron Webber in his "James Orrock, R.I.", page 30, quotes Orrock on the subject of Henry Dawson as follows: "He was a splendid point-draughtsman who could draw with vigor and delicacy everything in landscape and seascape art. His knowledge of English shipping, from the line-of-battle-ship to the Thames or Trent barge, was consummate. No one, not even J. D. Harding, could draw trees more learnedly or more artistically".

146 A STUDY OF TREES IN OCTOBER

Water color. Signed with initials. Gilt frame.

Height, 12¾ inches; width, 18¾ inches

PETER DE WINT

1784-1849

Born in England; his father was a physician descended from a Dutch family which had settled in America. He was not only one of the finest water color painters of the English School, but was also an admirable painter in oils. His subjects were mainly found in the north-east of England, his own locality.

147 LONDON FROM GREENWICH

Water color. From the hills at Greenwich one looks across the Thames with its busy shipping and sees the distant dome of St. Paul's, the spires of Westminster, etc. Gilt frame.

Height, 5 inches; width, 7½ inches

Exhibited at the Manchester Fine Art Exhibition.

From the Collection of James Orrock, Esq., R.I.

148 LANDSCAPE WITH CATTLE

Water color. In a cool quiet stream a herd of cattle are drinking and wading. The bright sunlight reflected in the meadows on either bank forms a strong contrast to the deep shadows in the grove of huge elms in the background. Gilt frame.

Height, 8 inches; width, 12 inches

[SEE ILLUSTRATION]

149 A VILLAGE SCENE WITH COTTAGES AND BARN

Water color. A splendid example of the artist's broad and sure brush work. Gilt frame.

Height, 12 inches; width, 18 inches

From the Collection of James Orrock, Esq., R.I.

150 A ROAD SCENE WITH COTTAGES

Water color. With cottages, pond and a horseman at the gate. Gilt frame.

Height, 9½ inches; width, 13½ inches

From the Collection of James Orrock, Esq., R.I.



LANDSCAPE WITH CATTLE
BY PETER DE WINT
[NUMBER 148]

SIR FRANK DICKSEE, P.R.A.

CONTEMPORARY ENGLISH

151 THE MAGIC CRYSTAL

Water color. Full-length figure of a woman, seated in a gold chair, gazing intently into a crystal ball which she holds in her right hand. Initialled "F.D." Framed.

From the Collection of James Gresham, Esq.

Exhibited at the Royal Academy, 1924.

Height, 12 inches; width, 7¾ inches

GEORGE HAYDOCK DODGSON

1811-1880

152 CATHEDRAL INTERIOR

Water color. Faint signature in corner. Gilt frame.

Height, 5¼ inches; width, 8¼ inches

153 THE FERRY

Water color. In the foreground of a beautiful summer landscape, a small barge with farmers and their team aboard, is guided across the stream. Rolling hills form the background. Signed. Gilt frame.

Height, 16 inches; width, 27 inches

JOHN DOWNMAN, A.R.A.

1750-1824

Famous for his pencil and wash portrait drawings. He studied under Benjamin West, P.R.A., who was born in America in 1738, under whose portrait he wrote "the great historical painter, my most beloved teacher". He has left portraits of representatives of almost every family of any importance in England. He made a habit of inscribing the names of the sitters and sometimes their peculiarities and temperaments on his sketches, thus enabling them to be identified.



MISS ANDREWS AS CUPID
BY JOHN DOWNMAN, A.R.A.

[NUMBER 154]

154 MISS ANDREWS AS CUPID

Colored chalk drawing. A composition of most exquisite and delicate beauty. Its charm of color and grace of line exhibits the touch of the master hand. Gilt frame. *Height, 14 inches; width, 11½ inches*

[SEE ILLUSTRATION]



PORTRAIT OF A YOUNG LADY
BY JOHN DOWNMAN, A.R.A.

[NUMBER 155]

155 **PORTRAIT OF A YOUNG LADY**

Beautiful water color drawing. Half-length, in profile. White dress with sash, hair bound with white bandeau. Signed "J. Downman". Oval, in gilt frame.

Height, 9½ inches; width, 7½ inches

A delightful drawing of a beautiful young lady.

[SEE ILLUSTRATION]



PORTRAIT OF A YOUNG GIRL
BY JOHN DOWNMAN, A.R.A.

[NUMBER 156]

PORTRAIT OF A LADY
BY JOHN DOWNMAN, A.R.A.

[NUMBER 157]

156 PORTRAIT OF A YOUNG GIRL

Crayon drawing, face tinted. Half-length, profile. Signed with characteristic initial monogram and dated 1780. Oval, in gilt frame.

Height, 7½ inches; width, 6 inches

From the Collection of Admiral Lord Walter Talbot Kerr, Brocket Hall, New Hatfield, Hertfordshire, England, 1923.

[SEE ILLUSTRATION]

157 PORTRAIT OF A LADY WITH POWDERED HAIR

Crayon drawing, with slight touches of color. Signed "J. Downman".

Oval, in gilt frame. *Height, 7 inches; width, 5¾ inches*

[SEE ILLUSTRATION]



PORTRAIT OF MISS STORACE
 THE NOTED SINGER
 BY JOHN DOWNMAN, A.R.A.

[NUMBER 158]

158 PORTRAIT OF MISS STORACE, NOTED SINGER

Black chalk and wash drawing. Bust-length, almost profile. Gilt frame.

Height, 8 inches; width, 6 inches

Miss Storace was a well known singer whose portrait as "Señora Storaci" was engraved by Condé.

From the Collection of J. P. Heseltine, Esq., 1920.

[SEE ILLUSTRATION]

159 PORTRAIT OF A YOUNG WOMAN IN A MOB-CAP

Black chalk and wash drawing. Bust in profile. Subject with pleasing expression, coquettish curl hanging over her right shoulder.

Oval, in gilt frame.

Height, 8 inches; width, 6¾ inches

From the Collection of J. P. Heseltine, Esq., 1920.

160 A LADY IN WHITE DRESS AND WHITE MOB-CAP

Beautiful pastel drawing. Subject shown bust-length, body three-quarters to right, face full front. Signed "J. Downman". Oval, in gilt frame.

Height, 8½ inches; width, 6¾ inches

GEORGE LOUIS DU MAURIER

1831-1896

Du Maurier was born in Paris; he was the author of "Trilby", "Peter Ibbetson", etc., and one of the greatest illustrators of his day. He joined the staff of "Punch" as Leech's successor, and his satires on the social life of his day display fine craftsmanship and a rare knack of depicting characteristic types without exaggeration or malice.

161 FELINE AMENITIES

Pen drawing. Signed, with long caption in the artist's hand; also signed and dated June, 1887. Framed.

Height, 5 inches; width, 8 $\frac{1}{4}$ inches

W. ETTY, R.A.

1787-1849

162 STUDY OF TWO NUDE WOMEN

Black and white chalk on buff paper. Signed. Framed.

Height, 13 inches; width, 14 inches

There is an unfinished portrait group by Sir Thomas Lawrence for which Etty probably made this study.

From the Collection of J. P. Heseltine, Esq.

ANTHONY VANDYKE COPLEY FIELDING

1787-1855

Copley Fielding was one of the foremost painters of landscape in water color of the English school; he generally selected marine views; the value of his work was fully recognized in his lifetime and in 1831 he was elected President of the Water Colour Society. Much of his work was engraved.



SCARBOROUGH
BY COPLEY FIELDING

[NUMBER 163]

163 SCARBOROUGH

Water color. Early morning—a scene on the beach at low tide, with stranded boats and fishermen, the rising sun reflected in the water. A superb example of unusually large proportions. Signed "Copley Fielding". Framed. *Height, 25 inches; width, 38½ inches*
From the Collection of T. W. Wright, Esq., Mosley Vale House, Edinburgh, 1923.

[SEE ILLUSTRATION]

JOHN FLAXMAN

1755-1826

Sculptor and draughtsman; he was employed at the Wedgwood factory as a modeller, and designed many of the monuments to famous people in St. Paul's Cathedral and Westminster Abbey. He was elected Royal Academician in 1800.

164 ELEVEN PEN AND INK STUDIES

Four are evidently designs for reliefs on Wedgwood pottery; the remainder are street scenes in Italy. In three frames. Various sizes.

165 THE DAY OF JUDGMENT

Sepia. A fine study of falling male figures. Framed.

Height, 17½ inches; width, 7½ inches

From the Collection of Richard Norton, Esq., Boston, Mass.

166 STUDIES FOR BAS-RELIEFS

Pencil and wash drawings. Subjects form a pair. Framed. (2)

167 THREE PEN AND INK SKETCHES

Framed. (3)

From the Collection of Richard Norton, Esq., Boston, Mass.

ELEANOR FORTESCUE-BRICKDALE, A.R.W.S.

CONTEMPORARY ENGLISH

168 KATE, THE QUEEN OF CYPRUS

Water color. In rich attire, with a hooded falcon on her gloved hand; in a smaller picture beneath, Cupid lying maimed, while feathers plucked from his wing are outweighed in a balance by jewels. Initialled "E.F.B." Framed.

Height of the two, 20 inches; width, 9¾ inches

SAMUEL FREEMAN

1773-1857

169 THE DARLING AWAKE; and, THE DARLING ASLEEP

Stipple engravings printed in colors after the drawings by Adam Buck. Published May 1, 1809, by R. Ackermann. Gilt frames. (2)
From the Barratt Collection.

ANNIE FRENCH
CONTEMPORARY ENGLISH

170 THREE GIRLS IN A GARDEN

Pen and ink and water color.

"Evening descended from Heaven above,

And the Earth was all peace and the air was all love."

"The Sensitive Plant", by Percy Bysshe Shelley

Signed "Annie French". Gilt frame.

Height, 11½ inches; width, 11½ inches

Exhibited at the Royal Academy, 1924.

171 THE SCENT OF ROSES

Pen and ink and water color. A young woman and a little girl bending over a bunch of roses. Signed "Annie French". Gilt frame.

Height, 6 inches; width, 9¾ inches

172 THE SPIRIT OF THE ROSE

Pen and ink and water color. A young woman, crowned with roses, from which flows a brocaded veil, is holding aloft a bowl of roses. Signed "Annie French". Gilt frame.

Height, 10 inches; width, 6 inches

THOMAS GAINSBOROUGH

1727-1788

One of the great masters of the English landscape school and the only one of Reynolds' contemporaries who maintained a successful rivalry with him in portraiture.

173 A VALLEY SCENE

Water color sketch. A stream and a narrow road pass between two cliffs; a peasant drives his sheep homeward on the left; on the right two cows graze in the deepening shadows of the late afternoon. The last rays of the setting sun are reflected on the distant hills. Gilt frame.

Height, 17½ inches; width, 23½ inches

From the Collection of Fairfax Murray, Esq.

174 CATTLE IN A WATER MEADOW

Sepia wash drawing. A drawing of simple charm expressing an atmosphere of fog and rain. Framed.

Height, 7 $\frac{1}{4}$ inches; width, 9 $\frac{1}{2}$ inches

175 A MARKET CART ON A COUNTRY ROAD

Wash drawing, with faint tints of color. Trees and a pool of still water to the left of the road give an impression of a quiet dreary day. Framed.

Height, 7 $\frac{3}{4}$ inches; width, 9 $\frac{3}{4}$ inches

DANIEL GARDNER

1750-1805

Gardner is recognized as one of the foremost painters of portraits in pastel of the English eighteenth century school; he was born at Kendal and studied at the Royal Academy, where he was a great favorite of Sir Joshua Reynolds. He confined his work almost exclusively to small portraits in water color and chinks, for which he obtained commissions from members of the most important families of his day.

176 MARQUESS OF CHOLMONDELEY

Gouache. George James, eldest son of George, 3rd Earl of Cholmondeley; born May 11, 1749; succeeded his father as 4th Earl in 1770; married about April 25, 1741, Georgiana Charlotte, second daughter of 3rd Duke of Ancaster; Knight of the Garter, Lord Steward of the Household and Chamberlain of Chester; created Marquess of Cholmondeley November 22, 1815; died April 10, 1827.

Small full-length as a young man, in brown coat, white vest and breeches, with high boots, standing in a landscape, holding a stick in his right hand and his hat in his left.

Height, 33 $\frac{1}{2}$ inches; width, 23 $\frac{1}{2}$ inches

Given by Lord Cholmondeley to the great-great-grandfather of the owner, from whom it came to Lord Leverhulme May 11, 1923.

THOMAS GIRTIN

1773-1802

Girtin's name will always be associated with the development of English water color painting; his manner was bold and vigorous, every subject he selected being invested with sentiment and power. About twelve months before his early death he visited Paris, and twenty of the views he etched there were published on his return.

177 A RIVER SCENE

Water color. Fine finished sketch. Gilt frame.

Height, 5 inches; width, 7½ inches

No greater praise of Girtin can be given than to quote the words of J. M. W. Turner. He said: "*Had Girtin lived, Turner would have starved.*"

178 RIVER SCENE, SHOWING VILLAGE IN THE DISTANCE

Water color. For a sketch of its size it gives a most remarkable conception of great distance. Gilt frame.

Height, 3¼ inches; width, 7½ inches

179 LANDSCAPE WITH CLUMPS OF TREES

Water color. Looking over the brow of a hill one sees the rolling valley below. Gilt frame.

Height, 4 inches; width, 6¾ inches

COUNTESS F. GLEICHEN

CONTEMPORARY ENGLISH

180 ON THE SIMPLON ROUTE

Water color. Trees and buildings in middle distance; snow-covered Alps in background. Framed.

Height, 9½ inches; width, 13¾ inches

F. C. GOULD

CONTEMPORARY ENGLISH

181 MACBETH'S EXCUSE; THE PATH OF GLORY; THE LUSITANIA

Three pencil drawings. Signed. Framed. (3)

Average height, 14 inches; width, 11 inches

CHARLES GREEN

ENGLISH, EARLY 19TH CENTURY

182 CHARITY

Water color. A workman offering his can to an aged beggar. Initialled "C.G." Gilt frame. *Height, 5½ inches; width, 6½ inches*

C. GRIFFITHS

CONTEMPORARY WELSH

183 ST. TUDWELL'S ISLAND

Water color. A decorative landscape and seascape. Signed. Framed. *Height, 7 inches; width, 8½ inches*

WILLIAM HAMILTON, R.A.

1751-1801

William Hamilton was of Scottish extraction; he was clerk to the architect, Robert Adam, who took him to Italy. He painted historical pictures and portraits, but later was employed by Boydell as an illustrator of his edition of Shakespeare. He received £600 for his picture of Lord Fitzgibbon's Stage Coach; the painting is now in the South Kensington Museum, England.

184 STUDY OF A NUDE MODEL

Pencil and color chalk. Framed.

Height, 14½ inches; width, 11½ inches

From the Collection of J. P. Heseltine, Esq.

DUDLEY HARDY

CONTEMPORARY ENGLISH

185 THE FISH MARKET (1887)

Pen and ink and charcoal drawing. Woman emptying basket of fish, and groups of vendors, loiterers, and passers-by. Signed and dated. Framed. *Height, 10½ inches; width, 15 inches*

GERTRUDE HAYES

[MRS. A. K. MORGAN]

CONTEMPORARY ENGLISH

186 ALGIERS

Water color. A fine landscape with trees and figures. Signed "G. Hayes". Gilt frame. *Height, 10½ inches; width, 14½ inches*
Exhibited at Gieves' Art Gallery, London, 1922.

WILLIAM HEATH

1795-1840

187 THE FROST FAIR ON THE THAMES IN 1814

Water color. Waterfront, with pleasure-seekers on the ice; St. Paul's in the distance. Framed. *Height, 13 inches; width, 19 inches*

188 BLACKFRIARS BRIDGE (circa 1820)

Water color. The Surrey approach to the Bridge, with passers-by in the foreground; St. Paul's in the distance. Framed.

Height, 11¼ inches; width, 16¾ inches

JAMES HOLLAND

1800-1870

189 RIALTO BRIDGE; LIGHTHOUSE AND ROUGH SEA; SEASCAPE AND SHIP

Water colors. Circular, in gilt frames. (3)

Diameter of each, 6 inches

From the Collection of Alexander Huth, Esq., 1916.

190 VENICE

Water color. Scene from the bay. Gilt frame.

Height, 3 inches; width, 10 inches

From the Collection of Alexander Huth, Esq., 1916.

191 LANDSCAPES

Pen and water colors. Gilt frames. (3)

Height, 3 and 4 inches; width, 5 and 6¾ inches

From the Collection of Alexander Huth, Esq., 1916.

WILLIAM HOLYOAKE

ENGLISH, 1834-1894

192 HEAD OF A SPANISH GIRL

Sketch in oils on paper. Framed.

Height, 12 inches; width, 9½ inches



LEDA AND THE SWAN
BY JEAN BAPTISTE HUET

[NUMBER 193]

JEAN BAPTISTE HUET
1745-1811

193 LEDA AND THE SWAN

Pencil and water color drawing. Beside a protecting embankment Leda, in draperies of delicate pink and white, is startled by the awkward advances of the swan, who is led to her side by Cupid Vulcan in the form of an eagle is seen on the top of the embankment being warned away by an amorino. Two of Leda's companions are reclining at the right. Signed to the lower left and dated 1790. Old gilt frame.

Height, 10 inches; width, 15½ inches

A charming ensemble possessing great delicacy and sentiment.
From the Collection of George Harland-Peck, Esq.

[SEE ILLUSTRATION]

OZIAS HUMPHREY, R.A.

ENGLISH, 1742-1810

Humphrey was originally a miniaturist, but found this class of work so trying that he devoted himself exclusively to pastel portraits. In 1766 one of his miniatures was purchased by King George III, who commissioned him to paint miniatures of the Queen and other members of the Royal Family. In 1785 he visited the East and amassed a considerable fortune by painting some of the Hindu Princes and their suites.

194 PORTRAIT OF THE REV. MR. PERMEEK (?PENNECK)

Pastel. Head and shoulders, facing the spectator; hair powdered; wearing black coat and white stock. Framed.

Height, 23 inches; width, 19 inches

WILLIAM HENRY HUNT

1790-1864

195 STUDY OF A MAN'S HEAD

Water color. Signed. Gilt frame.

Height, 8½ inches; width, 6½ inches

196 A NEGRO BOY WITH A TAMBOURINE

Water color. Gilt frame. *Height, 11 inches; width, 7¾ inches*
Exhibited at the Royal Academy, 1908.

From the John Morley and James Orrock Collections.

ILLUMINATED INITIAL

197 ILLUMINATED INITIAL "A" (FLEMISH, XVIIITH CENTURY)

On vellum. Depicting a man on horseback, a rabbit, etc. Illuminated in colors. Framed. *Height, 3½ inches; width, 2¾ inches*

ILLUMINATED INITIAL

198 ILLUMINATED INITIAL THETA (ITALIAN, XVITH CENTURY)

On vellum. Containing a Christus with the Dove in His left hand, to which he points with His right; two Apostles in middle distance; background of primitive landscape and starry sky. Illuminated in colors and gold. Framed. *Height, 3¼ inches; width, 3½ inches*

CHARLES SAMUEL KEENE

1823-1891

The well-known humorous artist who contributed regularly to "Punch". He was a consummate artist in black and white, a fact his own countrymen did not appreciate until he was awarded a Gold Medal at the Paris Exhibition in 1890.

199 **HERE'S A PRETTY DISCOVERY INDEED**

Water color. A tailor, with his scissors, kneels at a keyhole, with an expression of shocked amazement at what he has seen within. The door, painted upon a cardboard flap, opens and reveals an old rake in amorous dalliance with a buxom chambermaid. Framed.

Height, 7½ inches; width, 6¼ inches

A SPLENDID EXAMPLE OF KEENE'S SKILL.

200 **"HOLD TIGHT, YER 'ONER"**

Homorous pen and ink sketch, illustrating an incident of an Englishman's ride in an Irishman's cart. Framed.

Height, 4½ inches; width, 7 inches

201 **A NOTE AND A QUERY; A GOOD LISTENER**

Original pen and ink drawings, for illustrations in "Punch". Framed. (2) *Height of each, 6½ inches; width, 4¼ inches*

202 **A MISCONCEPTION; OFFICERS' GRIEVANCES; PICTURE HANGING**

Pen drawings, all of a humorous character. Two signed with initials. Framed. (3)

203 **JUBILEE TIME**

Pen and wash drawing. Caption in the artist's hand and presentation inscription: "*To J. Crawhall with C. Keene's kind regards, Punch, June 27, 1887.*" Framed.

Height, 9 inches; width, 5¾ inches

From the Collection of E. F. J. Deprez, Esq., St. Amands, Lyndhurst, Hampshire, England.

204 **PUT TO THE ROUT**

Pen and ink. Signed with initials. Framed.

Height, 5 inches; width, 7 inches

From the Collection of E. F. J. Deprez, Esq.

SRIMATI D. BUTCHI KRISHNAMMA

205 RADHA AND KRISHNA

Water color. The traditional scene of Hindu legend. Signed.
Framed. *Height, 17½ inches; width, 8¾ inches*

THEODORE LEMOINE LAGRON

CONTEMPORARY FRENCH

206 STILL LIFE

Water color. Dahlias in a pottery jar. Signed and dated "Th.
Lemoine Lagron, 1922". Framed.

Height, 15 inches; width, 21½ inches

207 STILL LIFE

Water color. Chrysanthemums and autumn leaves in a jar. Signed
and dated "Th. Lemoine Lagron, 1922". Framed.

Height, 15 inches; width, 20¾ inches

JOHN LEECH

1817-1864

Famous as a cartoonist, humorous artist and illustrator. He contributed regularly to "Punch" from 1854 until his death. The amount of expression he put into every face in a crowded sketch is amazing, and his drawings are full of pathos as well as humor. He loved horses and his sporting sketches are very fine.

In 1854, writing about "Pictures of Life and Character" reprinted from "Punch", Thackeray declared: "There is no blinking the fact that in Mr. Punch's cabinet John Leech is the right-hand man. Fancy a number of 'Punch' without Leech's pictures! What would you give for it? . . . With what dexterity he draws a horse, a woman, a child!"

208 A FAMILY GROUP: BABY STIRRING THE PUDDING

Original pencil drawing for the artist's Christmas contribution to
"Punch". The caption in his hand. Mounted with the woodcut of
the same. Framed. *Height, 7 inches; width, 8 inches*

209 **SET OF FIVE ORIGINAL ILLUSTRATIONS FOR HALIBURTON'S
"THE CLOCKMAKER"**

Five pencil and water color drawings illustrating the Third Series, 1840. All framed. (5) *Average height, 5 inches; width, 4 inches*

The drawings are entitled:

"Only a remarkable Development, says I" (frontispiece)

Behind the Scenes (page 35)

The Black Brother (page 45)

Patriotism (page 93)

"What do you think of Socialism?" (page 202)

210 **WHERE IGNORANCE IS BLISS, 'TIS FOLLY TO BE WISE**

The original pencil sketch for the above subject, from "Punch", with caption in the artist's hand. Mounted with the woodcut of the same. Framed. *Height, 9 inches; width, 7 inches*

211 **A BRILLIANT IDEA**

Water color. Street-urchins at play. With caption and legend in the artist's hand: "*Matilda: 'Oh, look here, Tommy! s'pose we play at your being the big footman, and me and Lizzerbuth'll be the fine ladies in the carriage!'*" Framed.

Height, 6 inches; width, 4½ inches

212 **DONKEY RACING**

Pencil drawing. Group of young ladies mounted on galloping donkeys, while the figure of Mr. Punch sits by the roadside in grinning appreciation. Mounted with the woodcut of the subject. Framed. *Height, 3 inches; width, 6½ inches*

JOHN LEECH

213 ON THE SANDS AT SUNSET

Crayon drawing. An invalid lady of quality seated in a wheelchair is taking the air at the seashore; footmen and maids appear in the background. Framed. *Height, 4 $\frac{3}{4}$ inches; width, 7 $\frac{1}{4}$ inches*

214 A REFLECTION

Pencil sketch, with long caption of a humorous conversation in the artist's hand. Framed. *Height, 7 inches; width, 5 inches*

215 A GREAT LIBERTY

Water color drawing. Scene at a children's party. Signed in full and with caption. Framed. *Height, 4 $\frac{1}{2}$ inches; width, 6 $\frac{1}{2}$ inches*

216 THE MARCH OF SPECULATION

Original pencil drawing for the subject as it appeared in "Punch". Mounted with the woodcut of the same. Framed.

Height, 9 inches; width, 7 inches

ATTRIBUTED TO JOHN LEECH

217 OPHELIA

Pen and pencil sketch. Two studies of the character from "Hamlet". Framed.

Height, 9 inches; width, 7 inches

ALPHONSE LEGROS

1837-1911

Born at Dijon in France. For a long time he won recognition from only a very narrow circle of friends; but encouraged by Whistler, he left France for England, where he received a warm welcome from Rossetti and Watts. After a short interval he was elected to the Slade Professorship of Fine Art at University College, London, and many famous artists studied under him. His work is now represented in all the important museums in the world.



LE LABOURAGE
BY ALPHONSE LEGROS

[NUMBER 218]

218 LE LABOURAGE—PLOUGHING

Pen and sepia wash drawing. A pair of horses are exhibiting their willing efforts to drag a plough up hill, while behind the farmer bends to his straining task of guiding the implement to its straight furrow. Signed. Frame. Height, 18½ inches; width, 26½ inches. A SPLENDID EXAMPLE. Exhibits great strength and surety of execution.

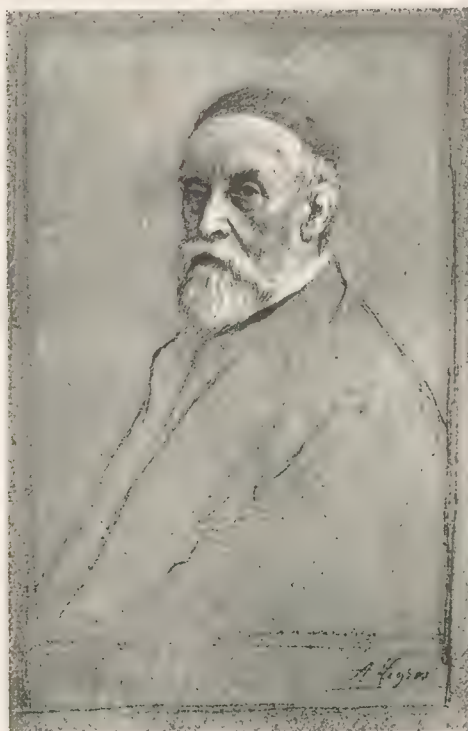
[SEE ILLUSTRATION]

219 PORTRAIT OF LORD LEIGHTON

Pencil drawing. The artist's original for the famous and beautiful etching of this same subject. Signed and dated 1878. Framed.

Height, 15 inches; width, 10 inches

From the Collections of Lord Leighton, P.R.A., and Francis Edward Bliss, Esq.



PORTRAIT OF G. F. WATTS, R.A.
BY ALPHONSE LEGROS

[NUMBER 220]

220 PORTRAIT OF GEORGE FREDERICK WATTS, R.A.

Black and white chalk drawing on blue paper. The original drawing for the artist's famous etching of the subject. Signed. Framed.

Height, 13 inches; width, 8½ inches

From the Collections of Lord Leighton, P.R.A., and Francis Edward Bliss, Esq.

[SEE ILLUSTRATION]

WILLIAM LEIGHTON LEITCH, R.I.

SCOTTISH, 1804-1883

221 (a) VIEW IN THE ISLE OF WIGHT

Water color. A beautifully executed miniature landscape. Initialled and dated, "W. L. L. 1843". Gilt frame.

Height, 3 inches; width, 4½ inches

FRENCH SCHOOL

18TH CENTURY

(b) MINIATURE LANDSCAPE WITH FIGURES

Gouache. Gilt frame. (2) *Height, 4¾ inches; width, 5½ inches*

LEON AUGUSTIN L'HERMITTE

CONTEMPORARY FRENCH

Born in 1844 at Mont-Saint-Père; a painter of humble scenes of French peasant life, which, by the simplicity and sincerity of his treatment, he invests with dignity and even majesty. Two good examples of his work are in the Metropolitan Museum, New York.



LA MOISSON—HARVEST TIME
BY LEON AUGUSTIN L'HERMITTE

[NUMBER 222]

222 LA MOISSON—HARVEST TIME

Pastel. In a large field the golden hay is headed and stacked; in the foreground a peasant is seen plying his scythe; to the left the head and shoulders of a peasant woman are seen above the growing stack of hay she is forming. Signed at the lower right. Gilt frame.

Height, 14 inches; width, 18 inches

From the Collection of Denys Hague, Esq.

[SEE ILLUSTRATION]



FAUCHEUR DE FOIN—THE HAY-MOWER
BY LEON AUGUSTIN L'HERMITTE

[NUMBER 223]

223 FAUCHEUR DE FOIN

Pastel. On a gently sloping hillside a farmer is cutting the rich green hay of early summer; in the background are the trees of an orchard. Signed at the lower right. Gilt frame.

Height, 14 inches; width, 18 inches

[SEE ILLUSTRATION]

224 INTERIOR OF A COTTAGE

A peasant seated at a table, on which is a lighted candle, while his wife brings in a bowl of soup.

Charcoal. Signed "L. L'hermitte". Gilt frame.

Height, 17 inches; width, 11½ inches

From the Cremetti Collection, 1923.

SIR JAMES D. LINTON, P.R.I.

CONTEMPORARY ENGLISH

225 OFF GUARD

Water color. Signed with initials and dated 1874. Gilt frame.

Height, 14 $\frac{1}{4}$ inches; width, 10 $\frac{1}{4}$ inches

Exhibited at the Grosvenor Gallery, Paris Universal, Manchester, and Victorian Era Exhibitions.

226 LADY WITH A SPINNING WHEEL

Water color. Signed with initials. Gilt frame.

Height, 8 $\frac{3}{4}$ inches; width, 11 inches

227 THE REVERIE

Water color. Signed with initials and dated 1874. Gilt frame.

Height, 14 $\frac{1}{4}$ inches; width, 10 $\frac{1}{2}$ inches

Exhibited at the Grosvenor Gallery, Manchester, and Victorian Era Exhibitions.

MABEL LIPSCOMB

CONTEMPORARY ENGLISH

228(a) MERCERY LANE, CANTERBURY

Water color.

Height, 8 $\frac{1}{2}$ inches; width, 10 $\frac{3}{4}$ inches

(b) INTERIOR OF "THE BEECHES", TRING.

Water color. (2)

Height, 8 $\frac{1}{2}$ inches; width, 10 $\frac{3}{4}$ inches

ELYSE LORD

CONTEMPORARY ENGLISH

229 THE ARABIAN NIGHTS

Oil on wood. Scheherezade telling stories to the Sultan, with groups round central characters representing incidents from the various stories. Initialled "E.L." Framed.

Height, 26 $\frac{1}{2}$ inches; width, 48 inches

Purchased from the Artist, 1923.

LEOPOLD LOWENSTANE

230 THE SIESTA

Etching after the painting by Alma-Tadema; remarque proof, signed by both artist and etcher. Framed.

HAMILTON McCLURE

CONTEMPORARY ENGLISH

231 SPRING, SUMMER AND AUTUMN

Pastels. Three studies of female figures, framed separately. (3)

Average height, 32 inches; width, 8 inches

Exhibited at Liverpool, 1916.

JAMES MACWHIRTER, R.A.

CONTEMPORARY SCOTTISH

232 ALPINE STREAM

Water color. In the Simplon Pass. Signed "MacW." Gilt frame.

Height, 4¾ inches; width, 6¾ inches

HENRY STACY MARKS

1829-1898

Marks started work in his father's coach-building business by painting armorial bearings on carriages. He studied at the Royal Academy Schools and later specialized in natural history subjects, principally birds.

233 EDWIN AND ANGELINA

Water color. A pair of cranes in a background of reeds and foliage. Signed "H. S. Marks". Gilt frame.

Height, 18½ inches; width, 8½ inches

234 DARBY AND JOAN

Water color. A pair of storks on the edge of a pool. Signed "H. S. Marks". Gilt frame. *Height, 18½ inches; width, 8½ inches*

SIR JOHN EVERETT MILLAIS, P.R.A.

1829-1896

One of the inaugurators of the Pre-Raphaelite School, and one of its most faithful and loyal adherents. His work was subjected to severe adverse criticism in the early part of his lifetime, but later he was acknowledged as one of the most talented painters of his day.

235 ROYAL PROCESSION IN THE SEVENTEENTH CENTURY

Silver-point. A splendid composition of many figures. Framed.

Height, 18½ inches; width, 27 inches

This drawing was awarded the Silver Medal by the Society of Arts, 1840.

Purchased from the Estate of Mrs. A. J. Millais, 1924, and accompanied by a letter from Miss Mary H. Millais.

236 MARY QUEEN OF SCOTS

Water color drawing. The Queen seated on a couch in her boudoir. Framed.

Height, 4 inches; width, 5 inches

Exhibited at the Irish International Exhibition, 1907, and the Franco-British Exhibition, London, 1908.

237 THE ROMANS CARRYING OFF THE SABINE WOMEN

India ink drawing. The original finished drawing, being the design for a gold medal. Framed.

Height, 12½ inches; width, 16 inches

GEORGE MORLAND

1763-1804

As a painter of rustic scenes and subjects, Morland stands quite alone; while absolutely faithful to nature, he transforms with his exquisite touch the most humble objects into beautiful pictures, satisfying alike to the mind and to the eye.



THE TURNPIKE GATE
BY GEORGE MORLAND

[NUMBER 238]

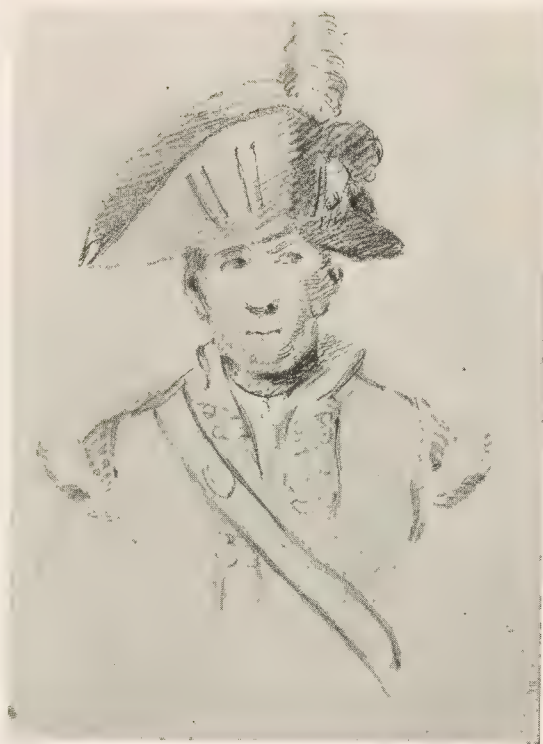
238 THE TURNPIKE GATE

Mezzotint printed in colors. Engraved by William Ward after the painting by George Morland. Fine original impression. Good margin, but without the publication line. Folio, gilt frame.
A SUPERB PRINT IN EXCELLENT CONDITION.

239 THE FARMER'S VISIT TO HIS MARRIED DAUGHTER IN TOWN

THE VISIT RETURNED TO THE COUNTRY

Stipple engravings after Morland. Trimmed to the circular engraved borders. One time-stained. Framed. (2)



HEAD OF A SOLDIER
BY GEORGE MORLAND

[NUMBER 240]

240 HEAD OF A SOLDIER

Black and red chalk drawing. Gilt frame.

Height, 11½ inches; width, 8½ inches

From the Benoni White and J. P. Heseltine Collections.

[SEE ILLUSTRATION]

ATTRIBUTED TO GEORGE MORLAND

241 THE FARMER'S FAMILY

Pen and water color drawing. Seated before his cottage a farmer is seen at the twilight hour, peacefully smoking his pipe and conversing with his wife, who holds her sleeping babe. An older child stands at her father's knee. Gilt frame.

Height, 14 inches; width, 19 inches

SIR DAVID MURRAY, R.A., P.R.I.

CONTEMPORARY SCOTTISH

243 STORNOWAY HARBOUR

Water color. Signed and dated "David Murray, 1914". Gilt frame.

Height, 9½ inches; width, 14 inches

244 BY THE LAKE SIDE

Water color and pastel. With a beautiful mountain vista as a background, the smooth waters of the lake reflect the play of sunlight and color. Signed. Gilt frame. *Height, 14½ inches; width, 17½ inches*

JOSEPH NASH

1812-1878

Nash was a fine artist in water color, specializing in architectural views and antique interiors and exteriors. He was a Member of the Society of Painters in Water Colours. In 1838 he published "Architecture in the Middle Ages" and later, in four series, "The Mansions of England in the Olden Time".

245 THE LONG GALLERY, LANHYDROC, CORNWALL

The original water color drawing for Plate VI in the Third Series of Nash's "Mansions of England in the Olden Time". Signed. Gilt frame. *Height, 13 inches; width, 19¼ inches*

246 THE GREAT BEDCHAMBER, KNOLE

The original water color drawing for Plate XX in the Second Series of Nash's "Mansions of England in the Olden Time". Gilt frame. *Height, 13½ inches; width, 18 inches*

247 BARONIAL INTERIOR

A fine study of an apartment in a Tudor mansion, with figures in seventeenth century costume, executed to illustrate one of Nash's publications on architectural interiors.

Water color. Signed "J. Nash". Framed.

Height, 12 inches; width, 19½ inches

GILBERT STUART NEWTON

1794-1835

Born at Halifax, Nova Scotia; studied under his uncle, Gilbert Stuart, at Boston. Went to Europe and studied in England, where he exhibited at the Royal Academy in 1818. He first painted portraits, but his small figure subjects attracted much more attention, and it is by them that he is best known.

248 STUDY OF A LADY SEATED

Black and red chalk drawing. Subject seen in profile, half-length, in costume of the eighteenth century. Gilt frame.

Height, 11½ inches; width, 8½ inches

From the Collection of J. P. Heseltine, Esq.

M. L. NISBET

CONTEMPORARY ENGLISH

249 AUTUMN FESTIVAL

Water color. A beautifully executed bacchanal procession. Framed.

Height, 23½ inches; width, 39½ inches

Exhibited at the Royal Institute of Painters in Water Colours, 1923.

THIRD SESSION

NUMBERS 250-356

MISS T. O'HALLORAN
CONTEMPORARY BRITISH

250 **SUN-WORSHIPPERS**

Water color. Semi-nude figures against marine background, vividly colored.

Height, 10½ inches; width, 14 inches

SIR WILLIAM QUILLER ORCHARDSON, R.A.
1835-1910

251 **NAPOLEON AT ST. HELENA DICTATING HIS MEMOIRS TO COMTE LAS CASES**

Large crayon study. The original conception for the famous painting. In Empire style frame of white and gold.

Height, 49 inches; width, 85 inches

From the Collection of the Right Hon. Lord Blyth, 1925.

JAMES ORROCK, R.I.

A well-known English painter and connoisseur, whose "Adam" house at 48, Bedford Square was packed from cellar to roof with art treasures. He exhibited regularly at the Royal Academy from 1858 until his death. He was regarded as a reliable authority on works of art of practically every category.

252 **NEAR DANBURY, ESSEX**

Water color. A broad stream, bordered by willows on one bank, winds through a flat though picturesque landscape. On the left bank a herd of cattle graze. Signed, with the title in the artist's hand. Gilt frame.

Height, 11½ inches; width, 17½ inches

253 **NEAR DANBURY**

Water color. In a broad meadow bordered by willow trees and farm buildings, a herd of cattle rest and graze. Signed. Gilt frame.

Height, 7½ inches; width, 18½ inches

JAMES ORROCK, R.I.

254 SKETCH AT WARKWORTH, DURHAM

Water color. Signed. Gilt frame.

Height, 7¾ inches; width, 12¾ inches

255 HASTINGS

Two water colors. Signed with initials. Mounted in one frame.

Height of each, 7 inches; width, 9¾ inches

JEAN PILLEMENT

1727-1808

256 A ROAD THROUGH A WOOD

Black chalk drawing. A group of peasants with a laden donkey and two sheep are wearily trudging through an open glade in the forest. Signed in full and dated 1792. Gilt frame.

Height, 6½ inches; width, 9½ inches

Companion to the following.

257 A WANDERING PEASANT AND HIS HERD

Black chalk drawing. Through a watered landscape a peasant drives his donkey and goats. Signed and dated 1792. Gilt frame.

Height, 6½ inches; width, 9½ inches

Companion to the preceding.

SAMUEL PROUT

1783-1852

Celebrated for his architectural paintings; he was Painter in water colors to George IV and to Queen Victoria. In the "Studio Library" of English water color one reads: "His drawings of time-stained and weather-worn Gothic buildings are always interesting, and show a sympathy with their subjects which marks well the shrewdness of his observation."

258 STREET SCENES

A pair of water colors depicting ancient Gothic ruins. Gilt frames. (2)

Height of each, 9¾ inches; width, 7½ inches

259 THE WELL

Water color. Fine study of a memorial well. Figures of natives and church steeple in the background. Signed with monogram. Gilt frame.

Height, 10 inches; width, 7¾ inches

THOMAS PYNE, R.I.
CONTEMPORARY ENGLISH

260 CATTLE IN THE MEADOWS

Water color. A fine landscape, with a sunset sky. Signed and dated "Thos. Pyne, 1913". Framed.

Height, 13½ inches; width, 20 inches

Exhibited at the Royal Institute of Painters in Water Colours, London, 1922.

M. A. RAHAMAN CHUGHTAI

261 DAWAN AT HAMALIA

Water color and pen and ink drawing. Semi-nude female figure, from whose hands, posed ritualistically, fall flowers upon the snow-covered mountain top. Framed.

Height, 20 inches; width, 12¼ inches

LOUISE RAYNER
CONTEMPORARY ENGLISH

262 HIGH STREET, ETON

Water color. A fine view of the college town, with groups of the students, in their traditional jackets and toppers, walking about. Signed. Gilt frame.

Height, 9¾ inches; width, 15½ inches

REMBRANDT HARMENSZ VAN RIJN

1606-1669

Rembrandt was the greatest individuality of the seventeenth century; he was equally skilled in every branch of painting and drawing; etching, which at that time had practically fallen into disuse, was reintroduced by him and he left behind etchings which, for technique and dramatic effect, have never been equalled. His interiors nearly always show sharp contrasts between light and shadow. His sympathetic insight made his portraits, more especially those of very old people, of which he painted a great number, able to stir the heart for all time.

263 AN INTERIOR BY LAMPLIGHT

Pen and brushwork, highly finished in bistre. Before a fireplace a man is seated, wearing a hat and reading; opposite him sits an old man in meditation, with his left hand before his eyes; further to the right a woman prepares a bed. Ebony frame.

Height, 7½ inches; width, 10 inches

An engraving was made of this subject by Capt. Wm. Baillie.

From the Collection of the Most Hon. the Marquess of Lansdowne.

PROBABLY ONE OF THE FINEST EXAMPLES OF REMBRANDT'S DRAWINGS
AVAILABLE FOR SALE TO-DAY.

[SEE ILLUSTRATION]



AN INTERIOR BY LAMPLIGHT
BY REMBRANDT VAN RIJN
[NUMBER 263]

SIR JOSHUA REYNOLDS (AFTER)

264 THE MASK; and, THE GHOST

Color chalk drawings. Probably preliminary drawings for Schiavonetti's color engraving for these pictures. Gilt frames, with black glass mats. (2) *Height, 7 $\frac{1}{4}$ inches; width, 9 inches*

From the Cremetti Collection, 1923.

T. M. RICHARDSON

1813-1890

265 OLD HOUSES IN HOLBORN

Water color. The old houses of Staple Inn; in the street are passers-by in the costume of the early nineteenth century. Framed.

Height, 9 $\frac{3}{4}$ inches; width, 13 $\frac{3}{4}$ inches

GEORGE F. ROBSON

SCOTTISH, 1790-1833

"Robson died young, and there may perhaps be some likeness to the gentle depths of sadness in Keats, traceable in his refusal to paint any of the leading streams or bright kindling heaths of Scotland, while he dwells with a monotony of affection on the clear repose of the northern twilight and on the gathering of the shadow in the mountain gorges till all their forms are folded in one kingly shroud of purple heath. But over these hours and colours of the scene his governance was all but complete."—John Ruskin, "The Art of England".

266 LOCH ACHRAY

Water color. A Highland scene, with river and mountains. Framed.

Height, 29 inches; width, 53 inches

DANTE GABRIEL ROSSETTI

1828-1882

Equally renowned as a poet and as a painter; one of the founders of the Pre-Raphaelite Brotherhood, he was the centre of a large artistic and literary circle. His mystical, almost mediaeval temperament makes his work distinctive. He painted in oils and water colors, and throughout his career made finished chalk drawings for his pictures which are highly prized.



[NUMBER 267]

267 A FIGHT FOR A WOMAN

Water color. Locked in combat two young men in the costume of the Middle Ages strive to overpower each other. One has a sword, while the other, whose sword lies broken on the ground, fights bare-handed. In the background a woman crouches in terror. Signed with monogram. Gilt frame.

Height, 13½ inches; width, 11 inches

From the Collection of George Rae, Esq., 1917.

[SEE ILLUSTRATION]

DANTE GABRIEL ROSSETTI

268 WOMAN HOLDING A CRYSTAL

Pastel drawing. Half-length, nude; waving hair falling below the shoulders. An extremely fine, finished study, with most unusual pastel handling. Signed with monogram "D.G.R.", and dated 1874. Framed.

Height, 35 inches; width, 22½ inches

From the Collection of Charles W. Mills, Esq.

From the Collection of Fairfax Murray, Esq.

Exhibited at the Burlington Fine Arts Club, London.

Park-Bernt October 14, 1953 No. 79

269 PORTRAIT HEAD OF A LADY

Red chalk drawing. Heroic size, bust-length, full face, hair hanging over shoulder. Signed with monogram, and dated 1867. Framed.

Height, 21 inches; width, 17 inches

From the Collection of Fairfax Murray, Esq.

270 DEATH OF BREUSE

Water color. Signed with monogram, and dated 1857. Framed.

Height, 19 inches; width, 13½ inches

From the Collection of George Rae, Esq., 1917.

271 HEAD OF MISS WILDING

Red and black chalk drawing. Heroic size, bust-length, almost profile. Signed with monogram, and dated 1865. Framed.

Height, 16½ inches; width, 13½ inches

Miss Alice Wilding sat for the artist's painting "Regina Cordium" exhibited in 1866.

From the Collection of F. S. Ellis, Esq.

Exhibited at the Irish International Exhibition, 1907.

272 DANTE AND BEATRICE

Pen and ink. Two drawings on one sheet of Dante's first vision of Beatrice and his meeting with her spirit in the Shades. Signed with monogram "D.G.R.", and dated 1849 and 1850. Gilt frame.

Height, 14½ inches; width, 25½ inches

From the Collection of George Rae, Esq., 1917.

Exhibited at the Burlington Fine Arts Club, London.

THOMAS ROWLANDSON
1756-1827

Born in London; at school he could draw before he could write. He travelled extensively on the Continent, the innumerable sketches he made showing his facility for rapid execution and the amazing fertility of his imagination, which were the most striking features of his work throughout his life. He always tended towards caricature, and his gifts in this direction enabled him to take a place in the foremost rank of what was then the most popular form of art.



PLOUGHING TIME
BY THOMAS ROWLANDSON
[NUMBER 273]

273 PLOUGHING TIME

Water color. In a fine rolling landscape with a picturesque group of cottages in the middle ground; the fall ploughing is in progress. Framed.

Height, 8¼ inches; width, 11¼ inches

[SEE ILLUSTRATION]

THOMAS ROWLANDSON

274 THE VILLAGE ALEHOUSE

Pen and water color. Outside an alehouse sits an old country squire with his pipe and pot of ale; opposite sits a young spark flirting with the barmaid. In the background is a beautiful waterfall. Framed.

Height, 11 inches; width, 8½ inches

275 OUTSIDE A COUNTRY CARRIAGE WORKSHOP

Pen and water color. Framed. *Height, 8 inches; width, 12 inches*

276 THE FREIGHT WAGON

Pen and water color. Fine rolling landscape. Framed.

Height, 6 inches; width, 9¾ inches

277 NYMPHS BATHING

Pen and water color. In a fine wooded landscape with a group of nymphs bathing. Gilt frame.

Height, 5¾ inches; width, 9½ inches

From the Collection of J. P. Heseltine, Esq.

278 A PORT ADMIRAL, OR A SNUG CABIN

Pen and water color drawing. Signed and dated 1803. Framed.

Height, 7 inches; width, 10½ inches

279 THE LANDING AT MARGATE, 1792

Pen and water color drawing. Framed.

Height, 7½ inches; width, 10 inches

280 THE LECTURE

Pen and water color drawing. Signed and dated 1798. Framed.

Height, 7½ inches; width, 5½ inches



THE SHELDONIAN THEATRE, OXFORD
BY THOMAS ROWLANDSON

[NUMBER 281]

281 **OXFORD—THE SHELDONIAN THEATRE**

Pen and water color. Fine in its architectural details as well as its more characteristic features. Framed.

Height, 8½ inches; width, 12 inches

[SEE ILLUSTRATION]

282 **THE DEAD HORSE**

Pen and water color. Framed.

Height, 7 inches; width, 10½ inches

283 **VILLAGE SCENE, WITH HUNSMEN**

Pen and water color. Fine drawing. On the main street of the village a group of huntsmen surrounded by the hounds are having a stirrup cup. Framed.

Height, 6 inches; width, 9 inches

284 **FLIRTATION**

Pen and water color. Signed and dated 1782. Framed.

Height, 6¼ inches; width, 10 inches



A GAME OF CRIBBAGE
BY THOMAS ROWLANDSON

[NUMBER 285]

285 A GAME OF CRIBBAGE

Pen and water color. Signed and dated 1785. Gilt frame.

Height, 9½ inches; width, 14 inches

[SEE ILLUSTRATION]

THOMAS ROWLANDSON (?)

286 A CABRIOLET WITH FIGURES

Water color. Framed. *Height, 3½ inches; width, 4¾ inches*

PAUL SANDBY

1725-1809

Sandby has, with justice, been called "the father of English water color"; he was a pioneer of topographical drawing and published the first English aquatints.

287 LANDSCAPE

Water color. Figures of a lady and gentleman on a mound rising beside an old thatched cottage. Framed.

Height, 5 inches; width, 7½ inches

CHARLES SARJENT

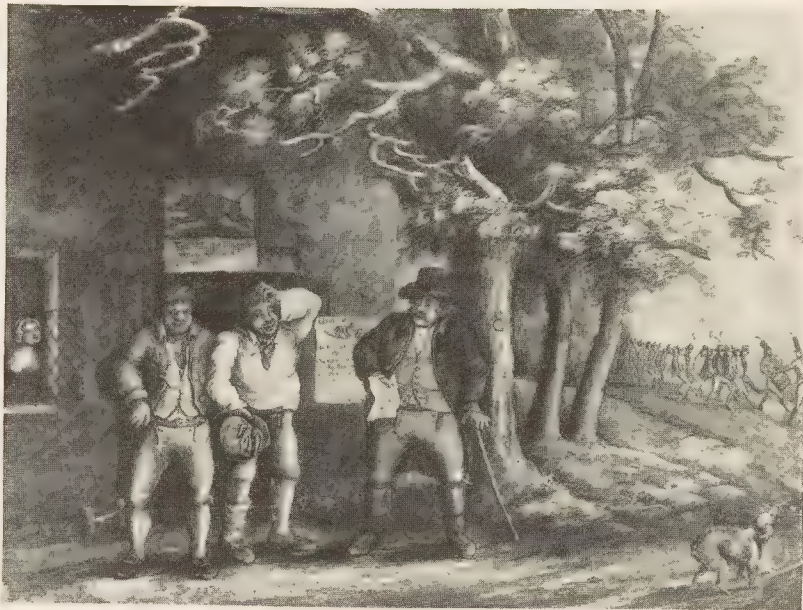
ENGLISH, EARLY 19TH CENTURY

288 IN THE WOODS

Gouache. A man in top boots leading two shaggy ponies, another man beating a thicket. Framed.

Height, 17½ inches; width, 23½ inches

From the Collection of the late Viscount Canterbury, Brooke House, Norfolk, England.



TWO NEW RECRUITS
BY CHARLES SARJENT

[NUMBER 289]

289 TWO NEW RECRUITS

Gouache. Outside a village, with the sign of the Wild Boar, two rustics impressed by the recruiting sergeant.

Height, 17½ inches; width, 23½ inches

From the Collection of the late Viscount Canterbury, Brooke House, Norfolk.

[SEE ILLUSTRATION]

290 RATTING IN A FARMYARD

Gouache. Three rustics with ferrets and terriers beating a stack of wood. Framed.

Height, 17½ inches; width, 23½ inches

From the Collection of the late Viscount Canterbury, Brooke House, Norfolk.



POACHERS
BY CHARLES SARJENT
[NUMBER 291]

291 **POACHERS**

Gouache. Two men in a field, one on a brown pony and another behind an oak tree. Framed.

Height, 17½ inches; width, 23½ inches

From the Collection of the late Viscount Canterbury, Brooke House, Norfolk.

[SEE ILLUSTRATION]

292 **PHEASANT SHOOTING IN THE WOODS**

Gouache. Framed.

Height, 17½ inches; width, 23½ inches

From the Collection of the late Viscount Canterbury, Brooke House, Norfolk.

EVA SAVORY

CONTEMPORARY ENGLISH

293 FLOWER PAINTING

Water color. Colored anemones in a blue and white pottery jar. Signed and dated "Eva Savory, '22". Framed.

Height, 13½ inches; width, 19½ inches

294 FLOWER PAINTING

Water color. Finely executed bunch of mixed flowers in a pewter tankard; black background. Signed "Eva Savory". Framed.

Height, 19 inches; width, 17 inches

Exhibited at Gieves' Art Gallery, London, 1923.

295 JAPONICA

Water color. Signed "Eva Savory". Framed.

Height, 19½ inches; width, 23½ inches

Exhibited at Gieves' Art Gallery, London, 1923.

BYAM SHAW

CONTEMPORARY ENGLISH

296 THREE BLIND MICE; PATRIOTISM; SPECIAL ETIQUETTE

Three pen and ink drawings. For "Punch". Two are signed. Framed. (3)

Average height, 12 inches; width, 10 inches

SOUTH GERMAN SCHOOL

16TH CENTURY

297 HERCULES AND THE LION

Pen and wash drawing. Attributed by some former owner to Jan Van Eyck. The name "J. van Eyck" is written in a very old hand in the lower corner. Framed. *Height, 9 inches; width, 5¾ inches*
From the Collection of the Right Hon. the Earl of Pembroke, Wilton House, Salisbury, England.

AUSTIN O. SPARE
CONTEMPORARY ENGLISH

298 THREE STUDIES

(a) Chalk study of a female head, colored.

Height, 19 inches; width, 14 inches

(b) Chalk study of a female head; black on brown paper.

Height, 19 inches; width, 14 inches

(c) Chalk study of a female nude figure, colored.

Height, 18 inches; width, 22 inches

All framed. (3)

Exhibited by the Society of Independent Artists in London, 1924.

J. R. SPENCER STANHOPE
1829-1908

299 CUPID'S SURPRISE

Water color. Framed. *Height, 14½ inches; width, 16 inches*

From the Collection of the Right Hon. the Earl of Wharnccliffe.

HELEN STIEBEL

300 WOMAN WITH VEIL (1920)

Pencil and wash drawing. Head of a woman, with reddish veil.

Signed and dated. Framed. *Height, 14½ inches; width, 10 inches*

GEORGE ADOLPHUS STOREY, R.A.
1834-1919

301 A KITCHEN INTERIOR

Water color. In the Casa Abad, Toledo, Spain. Framed.

Height, 9½ inches; width, 13½ inches

302 FARM COTTAGES

Water color. A picturesque group of farmhouses seen from the open gate at the road side. Gilt frame.

Height, 11 inches; width, 17 inches

303 ROCKS AT SUNDERLAND; TAGUS AT TOLEDO

Water color landscapes. Gilt frames. (2)

GEORGE ADOLPHUS STOREY, R.A.

- 304 **MAID CARRYING DISH**
Water color drawing. Gilt frame.
- 205 **NEAR HAMPTON COURT; DOLLIS HILL, HENDON**
Water colors. Gilt frames. (2)
- 306 **GIRL IN GREEN; LADY BET; A MUSIC LESSON**
Water color and charcoal. Gilt frames. (3)
- 307 **COSTUME AND CHARACTER SKETCHES**
Water colors. Gilt frames. (3)
- 308 **COSTUME AND CHARACTER SKETCHES**
Water colors. Gilt frames. (3)
- 309 **GIRL IN RED; AT THE ORPHANAGE; KILBURN GATE**
Water colors. Gilt frames. (3)
- 310 **GATEWAY, CANTERBURY CLOSE; IN THE GARDEN, 12
MARLBOROUGH PLACE**
Water colors. Gilt frames. (2)
- 311 **NEAR PEGWELL; COURTYARD, CASA ABAD, TOLEDO**
Water colors. Gilt frames. (2)
- 312 **THE CITY OF TOLEDO; POOTINGS**
Water colors. Gilt frames. (2)
- 313 **NEAR WILLESDEN; VERULAM**
Water colors. Gilt frames. (2)
- 314 **BRIDGE AT TOLEDO; HIGH ROAD, KILBURN; BAKER'S
HOUSE, TOLEDO**
Water colors. Gilt frames. (3)

FREDERICK TAYLOR

1802-1889

Taylor studied in Rome and in Paris, where he was a friend of Bonington; he is celebrated as a painter of sporting subjects in water colors.

315 THREE HUNSMEN (GOING TO COVER WITH THE HOUNDS)

Water color. Signed with initials and dated 1872. Gilt frame.

Height, 3¼ inches; width, 6½ inches

316 A LADY WITH HORSE AND DOGS

Water color. Gilt frame.

Height, 4 inches; width, 6¼ inches

SIR JOHN TENNIEL

1820-1914

Tenniel was born in London in 1820; he was best known for his work on the staff of "Punch" and as the illustrator of "Alice in Wonderland", but he was also a fine painter, having had a picture on exhibition at the Gallery of British Artists while still a boy; he was also awarded the prize in the Cartoon Competition for the decoration of Westminster Hall in 1845. He was knighted in 1893.

317 IN HER TANTRUMS

Pencil drawing. France represented as an enraged woman severely shaking the figures of two small boys, one in the costume of Siam, the other in that of Morocco; John Bull and other nationalities are seen in the background, looking on in approval. Signed with initials. Framed.

Height, 8 inches; width, 6½ inches

318 JOHN MORLEY, DIOGENES (1899); RUBBING IT IN (1900)

Two pencil drawings. For "Punch". Signed and dated. Framed.

(2)

Average height, 7 inches; width, 7 inches

G. MILINAIRE-THIESSARD

CONTEMPORARY FRENCH

319 ROSES AND GUELDER ROSES

Water color. A fan-shaped panel. Signed "G. Milinaire-Thiessard".
Framed. *Height, 16½ inches; width, 24 inches*

A. JAMES THIRIAR

CONTEMPORARY BELGIAN

**320 SENTINELLE DOUBLE SUR LA ROUTE DE S...., FLANDRE
(1916)**

Pen and ink drawing. Signed and dated. Framed.
Height, 18¾ inches; width, 12¾ inches

UNKNOWN

322 DUCHESS OF BEDFORD

Pencil and water color drawing. Head finely finished in the miniature
manner, body three-quarter length, in pencil only. In fine seven-
teenth century Venetian glass frame.
Height, 7 inches; width, 5 inches

323 LANDSCAPE WITH FIGURES

Black chalk drawing on grey paper. Framed.
Height, 5 inches; width, 7 inches

324 LIVERPOOL FROM THE MERSEY

After the painting by Chambers, 1839. Unfinished proof. Framed.

325 COFFEE STALL; PROMENADE; DOG'S HEAD

Pen and ink and water color drawings, two of a humorous nature,
somewhat in the manner of Keene. All framed. (3)

326 THE RIALTO; THE GRAND CANAL, VENICE

Pencil drawings. Fine in their studies of architectural detail. Dated
September 28, 1905. Framed. (2)
Height of each, 9 inches; width, 11½ inches

ATTRIBUTED TO SIR ANTHONY VAN DYCK

1599-1640

- 328 Portraits of the Children of Charles I. Pen and brush sketch in sepia. Sketch for the picture at Windsor Castle. Oval, in gilt frame.

Height, $4\frac{3}{4}$ inches; width, $6\frac{1}{2}$ inches

ADRIAEN JANSZ VAN OSTADE

1610-1685

A celebrated painter and engraver of scenes of Dutch peasant life; he was born and lived at Haarlem, studying under Frans Hals.

329 A DUTCH KERMESS

Black chalk and bistre wash. Before a cottage two men are engaged in cutting up a pig which is strung up by the hind legs; men, women and children form a group of interested bystanders. In the background are low buildings which have the appearance of booths at a fair. Signed "A. V. Ostade". Framed.

Height, 5 inches; width, 7 inches

From the Collection of the Most Hon. the Marquess of Lansdowne.

JOHN VARLEY

1788-1842

Varley ranks high among the early English water colorists; he was recognized as a fine and original landscape painter and made a large income which, however, he spent so freely on his friends that he was always in difficulties. His early drawings of Welsh scenery are considered particularly fine.



NORTH WALES—EVENING
BY JOHN VARLEY

[NUMBER 330]

330 NORTH WALES—EVENING

Water color. Framed. Height, $9\frac{3}{4}$ inches; width, $13\frac{3}{4}$ inches
The "Old Water-Colour Society's" Annual Volume for 1924-25 reproduces a view called "Bedgellert Bridge, 1805", of which this present view is almost an exact duplicate.

[SEE ILLUSTRATION]

331 FOLKESTONE

Water color. Across a field of standing wheat the roofs and towers of the town can be seen; to the left are the cliffs, and in the distance at the right the blue waters of the English Channel glint in the sunlight. Gilt frame.

Height, 5 inches; width, 8 inches

Exhibited at Burlington House, London, 1891.

From the Collection of James Orrock, Esq., R.I.

332 PRESTON, NEAR BRIGHTON

Water color. Gilt frame. *Height, 3¼ inches; width, 5½ inches*

333 WINDSOR

Water color. A river scene with view of Windsor and the Castle in the distance. Gilt frame. *Height, 3½ inches; width, 5½ inches*

From the Collection of James Orrock, Esq., R.I.

334 RIVER SCENE, SURREY

Water color. Landscape with figures on the road and in a boat. Windmill and distant view of a mansion. Gilt frame.

Height, 4½ inches; width, 6 inches

V. VENKATA RATNAM

335 VENUGANAMU (1923)

Water color. Semi-nude male figure, playing upon a reed-like instrument. Signed and dated. Framed.

Height, 15¾ inches; width, 7½ inches

W. H. WALKER

CONTEMPORARY ENGLISH

336 THE BIRD FANCIER

Water color. An interior, crammed with cages containing pets of every description; the old man, in spectacles and slippers, gazes in astonishment at a cage in his hand, through the bars of which peeps a gay little cupid. Initialled "W.H.W." Gilt frame.

Height, 10¾ inches; width, 7 inches

337 TRUE AND FALSE

Water color. A smiling girl stands on the river's brim, shaking through a sieve a number of mischievous elves and sprites, while Cupid, too big for the mesh, remains triumphant, smiling at their downfall. Gilt frame.

Height, 9 inches; width, 6¾ inches

W. H. WALKER

338 ON THE TRAIL

Water color. In a landscape, flooded with spring sunshine, sits a girl in a green and yellow robe, with a mandolin, a cat by her side, while, behind a tree, lurks Cupid with his bow. Gilt frame.

Height, 9¾ inches; width, 6 inches

WAR CARTOONS

339 A CHAMPAGNE VICTORY, AND OTHERS

Two water colors and two chalk drawings. "A Champagne Victory", by Terzi; "Peace, Peace!" by Bonzaghi; "A Sentinel in Belgium", by Sachetti; "A Vintage of Murder", by Girus. Signed. Framed.

(4) *Average height, 17 inches; width, 14 inches*

JAMES WARD

1769-1859

Born and studied in London—a famous engraver and painter. From 1790-1855 he exhibited paintings, chiefly of animals, which attracted considerable attention.

340 MILKING TIME

Pencil drawing. A farm boy sits on his stool milking a cow, while the maid sits by waiting to carry off the pails. Signed "J.W., R.A." Gilt frame.

Height, 7½ inches; width, 11 inches

From the Collection of J. P. Heseltine, Esq., 1920.

341 STUDY OF TWO CALVES

Water color. Signed "J.W., R.A." Gilt frame.

Height, 5½ inches; width, 9 inches

From the Collection of J. P. Heseltine, Esq., 1920.

WILLIAM WARD

1766-1826

342 DAUGHTERS OF SIR THOMAS FRANKLAND, BART.

Mezzotint after the painting by John Hoppner. Frankau, No. 125. Beautiful impression of the Third State before the change of title. Published March 1, 1797. With wide margin. Framed.

A RICH AND PERFECT IMPRESSION OF PROBABLY THE FINEST PLATE EXECUTED BY WILLIAM WARD. OF THE GREATEST RARITY.

There was no copy in the Halsey Collection.

[SEE ILLUSTRATION]



DAUGHTERS OF SIR THOMAS FRANKLAND, BART.
BY WILLIAM WARD
[NUMBER 342]



A SACRIFICE TO HYMEN
(PORTRAITS OF THE HON. MRS. BERESFORD, THE HON. MRS. GARDINER
AND THE MARCHIONESS TOWNSHEND)

[NUMBER 343]

THOMAS WATSON

1750-1781

343 A SACRIFICE TO HYMEN (PORTRAITS OF THE HON. MRS. BERESFORD, THE HON. MRS. GARDINER, AND THE MARCHIONESS TOWNSHEND)

Mezzotint after the painting by Sir Joshua Reynolds. Magnificent original impression of the First State, proof before all letters. Good margin. Folio, framed.

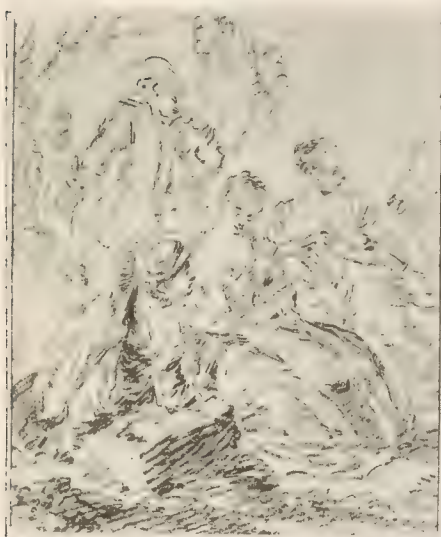
EXTREMELY RARE IN FIRST STATE.

[SEE ILLUSTRATION]

JEAN ANTOINE WATTEAU

1684-1721

At an early age Watteau went to Paris, where he worked under the great disadvantages of poverty and ill-health. Ultimately he met friends and patrons able to appreciate his genius. He was the originator of the French eighteenth century school of graceful figure and landscape subjects, his drawings being full of spirit and vigor.



GARDEN SCENE
BY JEAN ANTOINE WATTEAU
[NUMBER 344]



A CONVERSATION
BY JEAN ANTOINE WATTEAU
[NUMBER 345]

344 A GARDEN SCENE WITH FOUR FIGURES

Sketch in red chalk. A characteristic group in a pastoral background.
Gilt frame. *Height, 9 inches; width, 7½ inches*

This and the following number are two most charming examples of the grace and expression for which Watteau was so justly famous.

[SEE ILLUSTRATION]

345 A CONVERSATION

Sketch in red chalk. A lady and a gentleman in animated discourse as they promenade in a garden. Figure of an attendant in the background. Gilt frame. *Height, 9 inches; width, 7½ inches*

[SEE ILLUSTRATION]

RICHARD WESTALL, R.A.

1765-1836

Born at Hertford, England. He entered the Royal Academy Schools in 1785 and became a friend of Sir Thomas Lawrence, who encouraged and helped him. During the earlier part of his career he was a book illustrator; he was an exhibitor at the Royal Academy for fifty-two years. He became famous for his pencil portraits, for which the majority of the important people of his day sat to him.

347 PORTRAIT OF A YOUNG MAN

Colored chalk drawing. Subject represented half-length facing three-quarters to right in the costume of about 1810. On grey paper. Gilt frame.

Height, 8½ inches; width, 6½ inches

[SEE ILLUSTRATION]

348 PORTRAIT OF A LADY

Colored chalk drawing of a noble lady of middle-age. Half-length, seated, with white bandeau in her hair and white neck scarf. Gilt frame.

Height, 8½ inches; width, 6½ inches

349 PORTRAIT OF A GENTLEMAN

Colored chalk drawing. Half-length, standing, facing full front, in Spencer coat and high roll collar. Gilt frame.

Height, 8½ inches; width, 6½ inches

[SEE ILLUSTRATION]

350 PORTRAIT OF A GENTLEMAN

Colored chalk drawing. A gentleman of noble countenance half-length, seated, facing left, head turned to front. Gilt frame.

Height, 8½ inches; width, 6½ inches

351 PORTRAIT OF A BOY

Colored chalk drawing. A most delightful child portrait. Half-length, three-quarters to right. Gilt frame.

Height, 8½ inches; width, 5½ inches

[SEE ILLUSTRATION]

352 PORTRAIT OF A BOY

Colored chalk drawing. Boy with long hair, Spencer coat and white neck scarf, seen half-length, head turned to right. Gilt frame.

Height, 8½ inches; width, 5½ inches

[SEE ILLUSTRATION]



[NUMBER 347]



[NUMBER 349]



[NUMBER 351]



[NUMBER 352]



HAYMAKERS AT REST
BY FRANCIS WHEATLEY
[NUMBER 353]

FRANCIS WHEATLEY
1747-1801

353 HAYMAKERS AT REST

Water color. A delightful group depicting in Wheatley's inimitable manner the feeling of rustic peace and contentment. The elder matron is reclining on a pile of hay, asleep; a younger damsel sits at her side, seemingly in a watchful attitude ready to warn a young couple in loving discourse in the background, while the ever-present dog explores the basket of lunch. In color and composition this is a magnificent example. Gilt frame with black glass mat.

Height, 13 inches; width, 16 inches

[SEE ILLUSTRATION]



SELF-PORTRAIT
OF JAMES ABBOTT MCNEILL WHISTLER
[NUMBER 354]

JAMES ABBOTT McNEILL WHISTLER
1834-1903

354 THE ARTIST'S SELF-PORTRAIT

Charcoal drawing on brown paper. A clever and characteristic example. Gilt frame. *Height, 7 inches; width, 5½ inches*

Similar to self-portrait in black and white shown in the Whistler Memorial Exhibition in 1905.

From the Thibaudeau and J. P. Heseltine collections.

[SEE ILLUSTRATION]

RICHARD WILSON

1714-1782

355 REMAINS OF CIRCUS MAXIMUS, ROME

Pencil study for the large picture. On grey paper. Framed.

Height, 6 $\frac{1}{4}$ inches; width, 15 inches

From the Collections of Professor Charles Eliot Norton, Harvard,
and Richard Norton, Esq., Boston, Mass.

EDMUND MORISON WIMPERIS

1835-1900

Artist in water colors, who painted chiefly landscape. He was Vice-President of the Institute of Painters in Water Colours in 1895.

356 COTTAGES NEAR RINGWOOD

Water color. A rustic cottage beside a quiet country road. Ducks are seen approaching a small pond in the foreground. Gilt frame.

Height, 6 inches; width, 9 $\frac{3}{4}$ inches

Examples of the work of Edmund Wimperis are very rare as well as beautiful, and are much sought after in England.





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